





VOL II
THE DRAWINGS OF THE FLORENTINE PAINTERS
CATALOGUE RAISONNÉ

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NOTE

All cross references are to the consecutive numbers, and not, unless expressly stated, to the numbers of the separate collections.

In the rare instances where measurements are not given, it is to be assumed that the drawing is of average size.

The addresses of the principal photographers are too well known to need mention here. Philpot's prints, small but accurate, are to be had of T. Strange, Borgo Ognissanti, Florence.

The Albertina Publication frequently referred to in the following pages is published by Ferdinand Schenk, of Vienna. It is indispensable; the reproductions are excellent, and the price more than reasonable. It has to suit all tastes, but the student of Italian Art gets his full share.

MARIOTTO ALBERTINELLI (pp. 141-3)

- 1 AMSTERDAM—FODOR MUSEUM. No. 872, Madonna with two Angels, and studies of children. Ascribed to Leonardo. Silver-point and white, on brown paper.
- 2 BERLIN—PRINT ROOM. No. 2309, Two nude Women and two nude Children—Verso : Six putti in various attitudes. Coarser than Fra Bartolommeo, and done with a more stubby pen. Pen and ink. H. 22 cm., w. 27 cm.
- 3 —— HERR VON BECKERATH. A figure for the Uffizi Visitation. Black chalk and white on buff ground. H. 28 cm., w. 21 cm.
- 4 —— A sheet of studies for the Madonna and Child. The best in these materials (p. 142). Wash and white, on greyish green ground. H. 26 cm., w. 19 cm.
- 5 FLORENCE—UFFIZI. No. 177 (cornice 135), Madonna and Child. Ascribed to Bartolommeo, but the coarse features and the fumbling stroke make it more probable that this drawing is Albertinelli's. Pen, on pink ground. H. 11 cm., w. 8 cm.
- 6 —— No. 308 (cornice 104), The Annunciation (p. 143). Red chalk. H. 25 cm., w. 36 cm. Plate xv.
- 7 —— No. 512 (cornice 84), The Angel for the Annunciation in the Cathedral at Volterra. Ascribed to Credi (p. 143). Silver-point, wash and white, on pinkish ground. H. 22 cm., w. 18 cm. Photo. Brogi 1640.
- 8 —— No. 546 (cornice 105), A Monk with a book in his hand. Pen and ink. Pricked. H. 22 cm., w. 15 cm. Photo. Brogi 1825.
- 9 —— No. 547 (cornice 105), Madonna for an Annunciation (p. 142). Pen and ink. Pricked. H. 21 cm., w. 15 cm. Photo. Brogi 1716.
- 10 —— No. 548 (cornice 105), Studies of Angels walking up steps. Pen and ink. H. 20 cm., w. 15 cm. Photo. Brogi 1721.
- 11 —— No. 549 (cornice 105), Two putti and study of a garment. Pen and ink. H. 20 cm., w. 16 cm. Photo. Brogi 1722.
- 12 —— No. 550 (cornice 105), Christ in glory with the Madonna and St. John. Pen and ink. H. 22 cm., w. 17 cm. Photo. Brogi 1718.

MARIOTTO ALBERTINELLI

13 FLORENCE—UFFIZI. No. 556 (cornice 105), Trinity with Cherubs and Saints, kindred in subject but scarcely a study for the Trinity at the Accademia (No. 63), (p. 142). Pen and ink. H. 21 cm., w. 19 cm. Plate xciii.

14 —— No. 560 (cornice 104), Angel with the cross and lance—Study for the fresco of the Last Judgment. Photo. Brogi. Verso: An Angel blowing a trumpet—Study for the same. Photo. Brogi 1823. Silver-point heightened with white, on yellowish paper. H. 26 cm., w. 20½ cm.

15 —— No. 561 (cornice 104), Two Angels sounding trumpets—Study for the same. Silver-point heightened with white, on tinted ground. H. 17 cm., w. 26 cm. Photo. Brogi 1824.

16 OXFORD—UNIVERSITY GALLERIES. No. 169 (Raphael), "Sheet of studies for a standing draped figure of the Archangel Michael. Silver-point washed with bistre and heightened with white, on pale brown prepared ground." H. 21 cm., w. 23½ cm.

17 PARIS—LOUVRE. No. 4, The Virgin for an Annunciation (p. 142). Silver-point heightened with white, on yellowish paper. H. 27½ cm., w. 19 cm. Plate xciv.

18 ROME—CORSI尼 GALLERY. No. 130056, Study for a Nativity. Ascribed to Bartolommeo, but more probably Albertinelli's. Pen and white, on pink ground.

19 —— No. 130483. Verso: Female figure advancing. Black chalk, slight.

20 —— No. 130507. Kneeling elderly Monk. Good. Verso: Landscape. Ink and white, on pink prepared paper.

ALUNNO DI DOMENICO (pp. 100-108)

21 DRESDEN—PRINT ROOM. Study for half-length figure of St. Sigismund. Ascribed to Garbo (p. 107). Silver-point and white, on tinted paper. Circular. Diameter 9½ cm. Photo. Braun, Dresden 83.

22 FLORENCE—UFFIZI. No. 79 (cornice 67), Study for a St. Jerome kneeling in profile to right. Ascribed to Filippino, and originally perhaps on same sheet with No. 29. Silver-point and white, on pale grey ground. H. 17 cm., w. 12½ cm.

23 —— No. 123F (cornice 62), Angel leading Peter out of Prison. Ascribed to Ghirlandajo (p. 107). Silver-point heightened with white, on deep pink ground. H. 17 cm., w. 12 cm.

24 —— No. 223, A draped figure seen from behind. Silver-point and white, on purplish buff ground. H. 24 cm., w. 20 cm.

25 —— No. 224 (cornice 65), Two draped figures, one seated and the other standing. Ascribed like No. 35 to Ghirlandajo, and of same character. Silver-point heightened with white, on pinkish ground. H. 20 cm., w. 18 cm.

26 —— No. 242 (cornice 75), A draped figure seen from behind. Ascribed to Filippino, but see No. 27. Silver-point and white, on pink prepared paper. H. 22 cm., w. 11 cm.

27 —— No. 244 (cornice 75), Draped male figure in profile to left. Ascribed to Filippino, but in the character of Alunno's drawing at Munich. Silver-point and white, on pink prepared paper. H. 23 cm., w. 11 cm.

28 —— No. 318 (cornice 62), Study for drapery of the lower part of a seated figure, catalogued as Ghirlandajo's. If, however, I am right in ascribing to Alunno the Justice of the Cenacolo di S. Apollonia, this sketch must be by the same artist. Pen and wash, heightened with white, on pinkish ground. H. 20 cm., w. 18 cm. Photo. Philpot 691.

29 —— No. 320 (cornice 79), Two Youths draped. Ascribed "Maniera di Filippino" (p. 107, where the number is erroneously given as 329). Silver-point and white, on pale grey ground. H. 20 cm., w. 18 cm.

30 —— No. 339 (cornice 103), Four half-length figures in prayer. Ascribed Garbo (p. 107-8). Pen and bistre, heightened with white, on pink prepared paper. Pricked. H. 17 cm., w. 24 cm. Photo. Brogi 1630.

31 —— No. 350 (cornice 101), A Bishop blessing two Youths. Ascribed Garbo (p. 108). Pen and bistre, heightened with white, on pale buff ground. Pricked. H. 21 cm., w. 28 cm. Photo. Brogi 1629; Braun, Florence 223.

32 FLORENCE—UFFIZI. No. 351 (cornice 101), Three Youths, one of whom cooks a fish. Ascribed Garbo (p. 108). Pen and wash, on pale buff ground. Pricked. H. 20 cm., w. 18 cm. Plate lxiv.

33 —— No. 352 (cornice 101), A Bishop chasing away a Demon. Ascribed Garbo (p. 108). Pen and bistre, on pale buff ground. Pricked. H. 21 cm., w. 18 cm. Photo. Brogi 1632; Braun, Florence 225.

34 —— No. 358 (cornice 60), Two figures draped. Ascribed Dom. Ghirlandajo (p. 107). Silver-point and white, on pink ground.

35 —— No. 387 (cornice 65), Two draped figures, one seated and one standing. Ascribed Ghirlandajo, but the heads betray Alunno. Silver point and white, on pinkish prepared paper. H. 19½ cm., w. 21 cm.

36 —— No. 1118 (cornice 101), The Funeral of a Bishop. Ascribed Garbo (p. 108). Pen and wash, on white paper. Pricked. H. 27 cm., w. 34 cm. Photo. Brogi 1884; Braun, Florence 217.

37 —— No. 21 (Cat. II.), A draped figure in hood, in profile to left. Silver-point and white on brown ground. Verso: Charming sketch for a Madonna. The attribution I suggest does not wholly satisfy me, yet it is possible. Pen and white, on pinkish ground. H. 16½ cm., w. 11 cm.

38 FRANKFORT—STÄDEL INSTITUT. No. 418, Young Man, draped, seated. Ascribed Ghirlandajo, but the type and the folds are Alunno's. Silver-point heightened with white, on grey prepared paper.

39 GENOA—PALAZZO BIANCO—PRIMA GALLERIA. Six graceful kneeling male figures, the most important of whom are a Bishop, and a Saint to whom he hands a mitre. Background a wall with an arched opening. Of the same set as the cartoons for embroideries, ascribed in the Uffizi to Garbo. Same size of figures. Pen and white, on pink prepared paper.

40 LONDON—THE BRITISH MUSEUM. An elderly Man seated, and a younger one standing by him. Catalogued as school of Filippino. Silver-point and white, on bright purple ground. H. 21 cm., w. 23 cm.

41 MUNICH—PRINT ROOM. Two draped figures. Ascribed D. Ghirlandajo (p. 107). Silver-point and white, on pinkish ground. H. 21 cm., w. 18 cm. Photo. Bruckmann 140.

42 VIENNA—ALBERTINA. (Exposed). Full length figure of a Youth. Silver-point and white, on pink ground.

AMICO DI SANDRO (pp. 69-72)

43 BERLIN—HERR VON BECKERATH. The Apostles listening to the supplication of a kneeling woman (p. 71). Bistre and wash, on washed ground. H. 16½ cm., w. 15 cm. Reproduced, p. 50 of "Werk über die Renaissance Ausstellung, Berlin 1898."

44 —— Head of a Youth (p. 71). Red chalk and white, on paper rubbed with red. H. 19 cm., w. 12½ cm. Plate li.

45 FLORENCE—UFFIZI. No. 210 (cornice 53), Adoration of Magi (p. 71). Pen and wash heightened with white, on yellowish paper. H. 10½ cm., w. 35½ cm. Plate li.

46 —— No. 1149 (cornice 54), A Saint resurrecting a Youth (p. 71). Pen and white, on pinkish tinted paper. H. 16 cm., w. 14½ cm. Photo. Philpot 674.

47 —— No. 1153 (cornice 57), Head of a Woman—Study perhaps for a Madonna in a Nativity (p. 70). Silver-point and white, on pink paper. H. 24½ cm., w. 18 cm. Photo. Alinari.

48 —— No. 1156 (cornice 57), Head of Young Woman (p. 70). Silver-point and white, on pinkish paper. H. 21 cm., w. 17 cm. Photo. Alinari. This and last are plates 248, 254 of Schönbrunner's Albertina publication.

49 —— No. 1259 (cornice 56), Study for Coronation (p. 71). Pen and ink. H. 16 cm., w. 23 cm. Photo. Alinari 57, Brogi 1474.

50 LONDON—THE BRITISH MUSEUM, MALCOLM COLLECTION. No. 14, Head of a youthful person looking up in adoration, almost in profile to left. This certainly is not by Botticelli to whom it is ascribed. It stands very close to Filippo, but I doubt whether it is by that master. Something in the vivacity of the expression, the daintiness of the feeling, and the quality of the touch, inclines me to the belief that the real author of this charming head may have been Amico. Pen heightened with white, on dark pink ground. Circular, diameter, 7½ cm.

AMICO DI SANDRO

51 LONDON—THE BRITISH MUSEUM, MITCHELL COLLECTION (former). Portrait of Young Man (p. 71). Silver-point and white. H. 17½ cm., w. 15½ cm. Photo. Braun, B. Arts 52.

52 PARIS—THE LOUVRE. No. 414, Head of Youth, almost in profile to left (p. 71). Black chalk and (modern) white, on yellowish paper. Verso: Pen and ink study of female seen from waist downwards. H. 12 cm., w. 10 cm.

53 — HIS DE LA SALLE COLLECTION. No. 48, Head of a Young Woman (p. 70). Brush and bistre heightened with white, on pink prepared paper. H. 15 cm., w. 11 cm. Plate xlix.

54 — No. 85, Tobias and the Angels (p. 70). Pen and white, on pinkish tinted paper. H. 17 cm., w. 22 cm. Tattered, and on the left incomplete. Plate l.

ANDREA DEL SARTO (pp. 268-296)

55 CIRENCESTER—MR. A. W. LEATHAM.* Study for the boy carrying a sack on his head, on the extreme right of the Visitation, painted in the Scalzo in 1524 (p. 280). Black chalk. H. 27 cm., w. 13 cm.

56 DÜSSELDORF—AKADEMIE. Study from the model for the St. Francis in the "Madonna delle Arpie" (p. 292). Red chalk. Reproduced in "Zeitschrift," June 1900.

57 FLORENCE—UFFIZI. No. 34 (cornice 159), Head of a Youth, dating from Andrea's earlier middle period, and so far as I know his only pen drawing (p. 268). H. 9½ cm., w. 8 cm. Photo. Houghton.

58 — No. 273 (cornice 161), Study for the Angel Gabriel in the Pitti Annunciation (No. 124, p. 288). Red chalk. H. 34½ cm., w. 29½ cm. Photo. Braun 405.

59 — No. 276 (cornice 159), Head of Youth in profile to left. Red chalk. H. 9 cm., w. 7 cm.

60 — No. 278 (cornice 159), Head with face turned up to left (p. 294). Red chalk. H. 9 cm., w. 7 cm.

61 — No. 282 (cornice 163), Study for first figure on the left in the Scalzo Dance of Salome (p. 280). Red chalk. H. 24 cm., w. 17 cm.

62 — No. 288 (cornice 160), Study from the model for the pose of the St. Michael in the Accademia Four Saints (No. 76, p. 295). Red chalk. H. 26 cm., w. 18½ cm.

63 — No. 289 (cornice 165), Head of an elderly Man in profile to right. Its precise destination is not clear. Even as a drawing the same head with slight variations recurs, as for instance in the Louvre. In painting, to mention conspicuous instances only, we find it in the Last Supper, in the Scalzo Visitation, and in the Pitti altar-piece not executed by Andrea (No. 307), and in the Berlin altarpiece. This particular study may have served for any one of these pictures (p. 294). Black chalk. H. 22 cm., w. 18 cm. Photo. Alinari 249.

64 — No. 291 (cornice 156), Study for the Child in the Madrid altarpiece (No. 385, p. 294). Red chalk. H. 25 cm., w. 16½ cm.

65 — No. 292 (cornice 165), Bust of a Man looking a little to left, excellent, and of familiar type in Andrea's later works; yet not to be exactly identified, although conceivably for the Herod in the Scalzo fresco of The Feast, or more likely still for the third Apostle on the left in the S. Salvi Last Supper (pp. 280, 281). Black chalk. H. 25 cm., w. 18½ cm.

66 — No. 293 (cornice 149), Studies for the hands of St. John Gualbert and of S. Fedele in the Madonna with Four Saints, now in the Pitti, designed and laid in but not painted by Andrea (p. 295). Photo. Alinari 342. Verso: Rapid sketch for the S. Fedele in the same work. Red chalk. H. 28 cm., w. 20 cm.

67 — No. 297 (cornice 157), Study for the two putti, in the Accademia picture, No. 61 (p. 295). Red chalk. H. 28 cm., w. 20 cm.

68 — No. 301 (cornice 181), Bust of a Youth, rapidly sketched. Verso: Bust of Young Man seen from behind, but face in profile. Ascribed to Pontormo, but the stroke is Andrea's. Besides, the youth on the front is companion to the one on No. 103, correctly ascribed to Andrea. Red chalk. H. 13 cm., w. 12 cm.

* Sold in Spring of 1902.

69 FLORENCE—UFFIZI. No. 302 (cornice 159), Study from the nude model for the Virgin in the Pitti Assumption (No. 191), and of arms and feet for the same (p. 294). Red chalk. H. 28 cm., w. 20½ cm. Photo. Alinari.

70 — No. 307 (cornice 153), Studies from the model for the Angel on our right in the "Pietà" engraved by Agostino Veneziano, and larger study of draped torso seen from the back, for the same (p. 288). Photo. Alinari 383. Verso: Drapery for same. Red chalk. H. 27 cm., w. 34 cm.

71 — No. 312 (cornice 152), A trembling nude in attitude of supplication. Study for the Annunziata fresco representing St. Philip clothing a leper (p. 273). Red chalk. H. 39 cm., w. 17½ cm.

72 — No. 313 (cornice 157), Study for the right arm of a figure in profile to right, seated on a bench with his right hand grasping it as if he were about to get up. Sketched from the model for the arm of the Apostle Philip on the extreme left in the S. Salvi Last Supper (pp. 269, 282). Red chalk. H. 21 cm., w. 19 cm.

73 — No. 314 (cornice 156), Three putti in various attitudes (p. 269). Plate clv. Verso: Two putti sitting. Unknown purpose. Probable date soon after 1520. Red chalk. H. 27½ cm., w. 20 cm.

74 — No. 320 (cornice 152), Studies for the hands and legs of the Baptist in the Cathedral of Pisa, obviously designed but not painted by Andrea (p. 295). Red chalk. H. 26 cm., w. 18 cm.

75 — No. 321 (cornice 152). Slight but exquisite sketch for the Scalzo Decapitation of the Baptist (pp. 269, 279). Black chalk. H. 10 cm., w. 12 cm.

76 — No. 325 (cornice 152), A Young Man draped down to the knees, seen full face, but standing a little to right, with his right hand across his breast pointing, his left falling to the side. Of the period of the Annunziata frescoes, where one expects to find this figure, although one searches in vain. An admirable drawing (p. 287). Black chalk. H. 40½ cm., w. 17 cm.

77 — No. 326 (cornice 151), Study for a Soldier standing in profile to left, dressed in the costume of the time. Black chalk. H. 28 cm., w. 13 cm.

78 — No. 328 (cornice 162), A Soldier clothed, hanging by the leg with sprawling arms—study for one of the captains to be painted in 1530 as hanging in effigy (p. 295). Red chalk. H. 27 cm., w. 20 cm.

79 — No. 329 (cornice 153), Study for the same purpose for a nude hanging by his right leg (p. 295). Red chalk. H. 24½ cm., w. 12 cm.

80 — No. 330 (cornice 165), Study for same figure, clothed (p. 295). Red chalk. H. 24½ cm., w. 12 cm.

81 — No. 333 (cornice 159), Study for the head, and another for the lower part of the drapery of the St. Francis in the "Madonna delle Arpie" (p. 292). Red chalk. H. 26 cm., w. 21 cm. Reproduced "Zeitschrift," June 1900.

82 — No. 336 (cornice 157), Slight and unimportant sketches for the Last Supper. Red chalk. H. 19 cm., w. 15 cm.

83 — No. 337 (cornice 157), Studies for five hands, probably Andrea's, but feeble. Red chalk. H. 20 cm., w. 13½ cm.

84 — No. 339 (cornice 149), Three studies after the lower part of the figure on our right in the group of the Laocoön. Andrea may have drawn them in connection with his Sacrifice of Isaac. Red chalk. H. 28 cm., w. 21½ cm. Photo. Philpot 374.

85 — No. 340 (cornice 150), A Boy well seated on a bank, with his legs wide apart, between which he reaches down with his left hand. Dating from about 1517, and perhaps for the Scalzo Baptism (p. 280). Red chalk. H. 25 cm., w. 23 cm.

86 — No. 626 (cornice 153), Head of a Boy looking up in profile to left. Its purpose I cannot discover; the date is probably about 1517; the quality does not speak for unquestionable authenticity. Red chalk. H. 19½ cm., w. 14 cm. Photo. Braun, Florence 384.

87 — No. 627 (cornice 162), Study for the Angel Gabriel in the Pitti Annunciation (No. 97), a picture not executed by Andrea (p. 293). Red chalk. H. 27 cm., w. 14½ cm. Photo. Brogi 1744.

88 — No. 628 (cornice 159), Study for the left hand of the "Madonna delle Arpie" 1517 (p. 292). Black chalk. H. 27 cm., w. 21 cm. Photo. Braun, Florence 386.

89 — No. 630 (cornice 157). Sketch for a Resurrection. Christ in mid-air looks down upon the group of sleeping soldiers, while on a neighbouring knoll the Magdalen kneels in adoration. A dainty design of almost Venetian feeling, dating probably from Andrea's middle period (pp. 269, 288). Red chalk. H. 22 cm., w. 18½ cm. Photo. Braun, Florence 414.

90 FLORENCE—UFFIZI. No. 631 (cornice 167), Head of a Child in profile to right, doubtless for an infant Baptist, but for no work known to me. Excellent, and from Andrea's middle years. Photo. Braun 412. Verso: The lower part of a nude Child—corresponding exactly to the sleeping child in the Louvre Charity, but reversed—a leg and two arms for the same. Red chalk. H. 24½ cm., w. 18 cm. Photo. Brogi 1739.

91 —— No. 632 (cornice 153), Head of a Child looking to right, and beside it a somewhat larger, less finished study for the same. Both were for the Child in the Madrid altar-piece (No. 385, p. 294). Photo. Braun, Florence 412. Verso: Study of a hand. Red chalk. H. 24½ cm., w. 18 cm.

92 —— No. 639 (cornice 160), Head of a Youth, with long hair parted in the middle and streaming over the shoulder—a gracious face that should and yet will not be identified as a St. Michael or kindred figure in some work of Andrea's earlier middle period. Red chalk. H. 19 cm., w. 15½ cm. Photo. Braun, Florence 392.

93 —— No. 640 (cornice 160), Study from the model for the head of St. Bernard in the Accademia picture of Four Saints (No. 76, p. 295). Photo. Braun, Florence 393. Verso: Nude bust. Black chalk. H. 18 cm., w. 15 cm.

94 —— No. 644 (cornice 167), Study for the head of the Magdalen in the Pitti "Pietà" (No. 58, p. 290). Red chalk. H. 21½ cm., w. 16½ cm. Photo. Braun, Florence 397.

95 —— No. 647 (cornice 163), Portrait of a Lady seen nearly full face, sitting in a chair with her arms resting on it, her hands holding a book on her crossed knees (p. 291). Red chalk. H. 24 cm., w. 20 cm. Plate cxii.

96 —— No. 648 (cornice 165), Bust of an unkempt Man; study perhaps for the St. Mark in the Berlin altar-piece (No. 246), and at all events of that period (p. 294). Red chalk. H. 23 cm., w. 14 cm. Photo. Braun, Florence 382.

97 —— No. 652 (cornice 160), Rapid study, probably for the commanding officer in the Scalzo Decapitation of the Baptist (p. 280). Red chalk. H. 26 cm., w. 17 cm. Photo. Braun, Florence 410.

98 —— No. 653 (cornice 159), Study apparently of Lucrezia del Fede for the Catherine in the Pitti "Pietà" (No. 58, p. 290). Red chalk. H. 13½ cm., w. 11 cm. Photo. Braun, Florence 411.

99 —— No. 655 (cornice 152), Study for a St. Cosmas or Damian, with mortar and pestle in his hands. Bears so strong a resemblance to the second erect figure on the right in the Scalzo fresco of the Baptist Preaching that we may assign it to the same date, 1515. Red chalk. H. 27 cm., w. 12 cm. Photo. Braun, Florence 409.

100 —— No. 657 (cornice 152), Study for the Youth on the extreme left in the Scalzo Baptism of the Multitude (p. 280). Black chalk. H. 29 cm., w. 15 cm. Photo. Braun, Florence 387.

101 —— No. 658, Tall, slender Female, her right hand falling to her side and holding drapery, her left held across her breast—a study it would seem for an allegorical figure, perhaps for a "Fides," and of early date, scarcely much later than 1511 (p. 277). Red chalk. H. 29 cm., w. 17 cm. Photo. Braun, Florence 406.

102 —— No. 659 (cornice 162), Study for the Executioner in the Scalzo fresco of the Baptist before Herod (p. 280). Red chalk. H. 27 cm., w. 12 cm. Photo. Braun, Florence 407.

103 —— No. 661 (cornice 162), A Youth seated looking to right, with his right arm resting on a book. I cannot discover the purpose of this sketch, which would seem to belong to Andrea's middle period. Red chalk. H. 18½ cm., w. 11½ cm. Photo. Braun, Florence 403.

104 —— No. 662 (cornice 157), Study from the model for the pose of the Christ in the S. Salvi Last Supper (pp. 269, 282). Red chalk. H. 19 cm., w. 15 cm. Photo. Braun, Florence 402.

105 —— No. 663 (cornice 157), Similar study of an Apostle for same fresco (pp. 269, 282). Red chalk. H. 19 cm., w. 9½ cm. Photo. Braun, Florence 401.

106 —— No. 664, Other study for four further Apostles in same fresco (p. 269). Plate cxvii. Verso: Study for Judas in same (pp. 269, 282). The female bust is not by Andrea. Red chalk. H. 25 cm., w. 36 cm.

107 —— No. 667 (cornice 155), Design for an Epiphany. Perhaps the earliest of Andrea's extant drawings. The Virgin's head is indicated in a way that vividly recalls P. di Cosimo's drawing (pp. 269, 274). Red chalk. H. 36½ cm., w. 31 cm. Photo. Braun, Florence 408; Alinari 667.

108 —— No. 669 (cornice 148), Study of a life-size head, of firm, plastic type, done doubtless from the model, yet suggesting a Roman bronze. I do not know its destination. It would seem to belong to Andrea's middle period (p. 282). Black chalk. H. 36 cm., w. 24 cm. Photo. Braun, Florence 394.

109 FLORENCE—UFFIZI. No. 275 (Cat. II.), Male head to right. Red chalk. H. 9 cm., w. 7 cm.

110 —— No. 279 (Cat. II.), Male head to left. Red chalk. H. 9 cm., w. 7 cm.

111 —— No. 303 (Cat. II.), Study from the nude model for the Virgin in the Pitti Assumption (No. 191), (p. 294). Red chalk. H. 26 cm., w. 19 cm.

112 —— No. 305 (Cat. II.), Studies of drapery. Black chalk. H. 20 cm., w. 34 cm.

113 —— No. 306 (Cat. II.), Head of a Woman, and studies of drapery. Verso: Study of a friar standing to right with palm in hand. Red chalk. H. 28 cm., w. 21 cm.

114 —— No. 318 (Cat. II.), Studies from the model for the Angel, and his right arm, in the Madrid altarpiece (No. 385, p. 294). Red chalk. H. 26½ cm., w. 20 cm.

115 —— No. 319 (Cat. II.), Study of a youngish Man in striking attitude, and elaborately draped. Red chalk. H. 32 cm., w. 15½ cm.

116 —— No. 323 (Cat. II.), Study for the drapery of the Virgin in the Pitti Assumption (No. 225, p. 294). Black chalk.

117 —— No. 324 (Cat. II.), Study for the torso and legs, and also for the left arm of the Angel, in the Madrid altarpiece (No. 385), and for hands that I cannot identify (p. 294). Torso and legs in red, the rest in black chalk. H. 26 cm., w. 20 cm.

118 —— No. 327 (Cat. II.), Study for the drapery of the Virgin in the Pitti Assumption (No. 225, p. 294). Black chalk.

119 —— No. 334 (Cat. II.), Slight but delightful sketch for the Annunziata Procession of the Magi (pp. 269, 274). Red chalk. H. 16½ cm., w. 23 cm.

120 —— No. 1486 (Cat. II.), Studies for the putti holding tablets in the Pitti Assumption, No. 225 (p. 294). Red chalk. H. 27½ cm., w. 19 cm. Photo. Philpot 2950.

121 —— No. 6424 (Cat. II.), Study of drapery. Red chalk. H. 21 cm., w. 15 cm.

122 —— No. 6425 (Cat. II.), Studies for knees. Verso: Rough sketch for drapery. Red chalk. H. 22 cm., w. 15 cm.

123 —— No. 6431 (Cat. II.), Study for draped right arm of figure in profile to left. Black chalk. H. 9½ cm., w. 15½ cm.

124 —— No. 6432 (Cat. II.), Excellent study for draped right arm falling to side. From Andrea's best years (p. 295). Ascribed to Fra Bartolommeo. Black chalk. H. 19½ cm., w. 11 cm.

125 —— No. 6433 (Cat. II.), Study for Soldier in profile to left, dashing forward. This really must form part of a series with Nos. 78-80. Black chalk. H. 28 cm., w. 20 cm.

126 —— No. 6435 (Cat. II.), Rough study for heavily draped male figure with hands in hieratic Florentine attitude across his stomach. For the full length portrait of Jacopo Sansovino in the Annunziata Procession of the Magi (p. 274). Black chalk and white. H. 31 cm., w. 21½ cm.

127 —— No. 6444 (Cat. II.) Study for drapery around the waist of a Madonna holding the Child, who looks to the left. Red chalk. H. 19 cm., w. 14 cm.

128 —— No. 6453 (Cat. II.), Study for the drapery of a figure intended to decorate the right spandril over an arch. Excellent. Black chalk. H. 27 cm., w. 18 cm.

129 —— No. 6455 (Cat. II.), Drapery for the lower part of a figure. Black chalk. H. 23 cm., w. 25 cm.

130 LOCKO PARK—MR. WM. DRURY-LOWE. No. 68, The curly head of a Youth seen nearly full face, and looking out a trifle to left. Study for the favourite, once most beautiful, now flayed and ruined, youthful Baptist in the Pitti Gallery. Chalk. H. 33 cm., w. 23 cm. Reproduced in J. P. Richter's "Catalogue of the Pictures at Locko Park." London, Bemrose and Sons.

131 LONDON—BRITISH MUSEUM. Several studies for a Boy. In one we see the outlines of a boy looking up, in another the head fairly elaborated looking at us over the shoulder, in a third the same head and shoulders highly finished. Yet another study is for the upper part of a boy in profile to right. The two more finished heads are among Andrea's more pleasant productions. Plate clxiii. Verso: Nine other studies in various degrees of finish, after a boy, mostly in profile to right. Red chalk. H. 25½ cm., w. 37 cm. All these studies are for the Holy Children in various Holy Families of Andrea's earlier middle years. The two more finished ones are certainly for the Infant Baptist in the Madonna at Hertford House (p. 291).

132 —— Two putti embracing, torso and arm of another, and sketch of third in profile; also a hand Studies, not quite of best quality; either for Vallombrosa altarpiece, or for the Assumptions. Red chalk. H. 20 cm., w. 25 cm.

133 LONDON—BRITISH MUSEUM. Studies from the model for the Giovanni Gualberto and Onofrio in the Berlin altar-piece (p. 294). Red chalk. H. 28 cm., w. 26 cm.

134 — Study from the nude model for the Youth seen in the Poggio à Cajano fresco, leaning against the parapet in the middle distance, with his back turned to us; also for the head and shoulders of the same youth draped (p. 283). Red chalk. H. 27 cm., w. 17½ cm.

135 — A saddled Ass browsing. Red chalk. H. 17 cm., w. 19 cm.

136 — Head of a Youth, apparently for the Baptist in the Vienna "Pietà." Probably Andrea's, but not of his best quality (p. 289 note). Black chalk. H. 27 cm., w. 20 cm.

137 — MR. J. P. HESELTINE. Rapid sketch for the Baptist in the Scalzo fresco of the Baptism (p. 280). Reproduced as No. 15 in the sale catalogue of M. Lechevallier-Chevignard, Paris, Rapilly, 1902. Verso: Two hands. Red chalk. H. 38½ cm., w. 19½ cm.

138 — First draft for the once famous "Madonna di Porta à Pinti," of which fresco no trace now remains (pp. 284, 285). Red chalk. H. 28 cm., w. 18½ cm. Plate clx.

139 — Sketch for the head of the Infant Baptist in the "Madonna di Porta à Pinti," resembling the first draft neither in pose nor expression, but as in the finished work. Black chalk. H. 26½ cm., w. 21½ cm.

140 — Five various sketches for a Madonna seated or kneeling within a lunette, doubtless studies for the "Madonna del Sacco" (p. 286). Red chalk. H. 23½ cm., w. 25 cm.

141 — MR. GEORGE SALTING. Studies of children and limbs for the Assumption in the Pitti Gallery. Red and black chalk. Verso: A nude female tied to a tree (in black chalk), and a dragon and one or two slight figures (in red chalk). H. 20 cm., w. 25½ cm.

142 PARIS—LOUVRE. No. 33, Study for the head of St. Francis in the "Madonna delle Arpie." Except for quality of structure singularly like a Lo Spagna (p. 292). Black chalk. Oval, h. 29½ cm., w. 23 cm.

143 — No. 34, A youthful nude, seated in profile to right behind a sack, against which he leans with his arm while he reads in a book which he holds with his left hand. Study from the model for the Joseph in the "Madonna del Sacco" (p. 286). Red chalk. H. 14½ cm., w. 15½ cm. Plate clxi.

144 — No. 36, Study of feet. Black chalk. H. 28 cm., w. 22 cm.

145 — No. 37, Study for the Zachariah in the Scalzo Birth of the Baptist (p. 280). Black chalk. Braun, Louvre 120. Verso: Bald head of an elderly man in profile to left, done from the same model, and, except for being turned in the opposite direction, almost identical with No. 152. Red chalk. H. 25 cm., w. 15 cm.

146 — No. 38, Study of a draped male figure standing in profile to left for the Scalzo Dance of Salome (p. 280). Black chalk. H. 28 cm., w. 17 cm. Photo. Braun, Louvre 121.

147 — No. 39, Two drawings on the same mount: (1) Two joined hands. Verso: Hands drawing aside a curtain. Red chalk. H. 9½ cm., w. 15½ cm. (2) Hand holding fruit. Black chalk. H. 16½ cm., w. 15 cm.

148 — No. 40, Life size shaggy head of a youngish Man, and the same on a smaller scale. Plate clix. Verso: Two other studies for the same head. Red chalk. H. 33 cm., w. 26 cm. These are studies for the head of the man who on the first step of the Poggio à Cajano fresco stoops to take an animal by the leg (p. 283).

149 — No. 41, Head of a Man looking up in profile to right (p. 294). Red chalk. H. 19½ cm., w. 15½ cm. Photo. Braun, Louvre 126.

150 — No. 42, Bust of a Woman almost in profile to left, bending her head a little. Study for the St. Catherine in the Berlin altar-piece (p. 295). Red chalk. H. 24½ cm., w. 20 cm. Plate clxiv.

151 — No. 45, Study from the model of a Young Man, nude but for a cap on his head, standing in profile to left, with his right hand touching his left shoulder. This served for a figure in the Annunziata fresco, representing St. Phillip exorcising a possessed woman (p. 273). Red chalk. H. 39½ cm., w. 20 cm. Plate clvi.

152 — No. 46, Profile to right of a bald-headed elderly Man. This head, which in different positions Andrea drew more than once, probably was not made, as the Louvre catalogue states, for the Zachariah in the Scalzo Visitation, nor, as might occur to others, for one of the Apostles on the left in the Last Supper. It is much more likely that Andrea, whose habit it was to make almost no change from a study of a detail to its final form in the finished work, intended this head for that of the old man kneeling before Cæsar in the Poggio à Cajano fresco (p. 283). Red chalk. H. 19½ cm., w. 15 cm. Plate clvii.

153 PARIS—LOUVRE. No. 48, Bust of a Child turning a little to right, with hands joined in prayer. In every probability a study for one of the cherubs in the Pitti Assumption (No. 191, p. 294). Red chalk. H. 18½ cm. Photo. Braun, Louvre 130.

154 — No. 49, Five drawings on the same mount. (1) Study for the hands of the fifth Apostle on our right in the Last Supper, and for another hand, probably for that work, but discarded. Verso: Study of draperies. (2) Various studies of hands. (3, 4, 5) Various studies of legs and feet for the Last Supper (pp. 269, 282). Red chalk. Photo. Braun, Louvre 129.

155 — No. 50, Study from the model for the dead Christ in the Pitti "Pietà" (No. 58, p. 290). Red chalk. H. 20 cm., w. 26 cm. Photo. Braun, Louvre 128.

156 — No. 51, Two drawings on the same mount. (1) Head of a Girl of eighteen or nineteen (p. 290). Black chalk. H. 13 cm., w. 11 cm. Photo. Braun, Louvre 134. (2) Head of a Young Woman with loose flowing hair (p. 290). Black chalk. H. 13 cm., w. 11 cm. Photo. Braun, Louvre 135.

157 — No. 52, Head of a laughing Child in profile to right. Study for one of the children in the Louvre Charity (p. 290). Red chalk and touches of white. H. 25½ cm., w. 19 cm. Photo. Braun, Louvre 125; Giraudon 42.

158 — No. 78, Study of an elderly Man's head, turned nearly to left, with mouth half open and eyes half closed. He is smooth shaved, and has a wart on his cheek. Evidently from the model (p. 291). Ascribed to Fra Bartolommeo. Red chalk. H. 13½ cm., w. 16½ cm. Photo. Braun, Louvre 22.

159 — ECOLE DES BEAUX ARTS. No. 10, Study from the model, perhaps Lucrezia del Fede, of youngish Woman, looking down a little to left. Possibly to be connected with the Pitti "Pietà," and at all events of nearly that period (p. 290). Red chalk. H. 23 cm., w. 17½ cm. Photo. Braun, B. Arts 87.

160 VIENNA—ALBERTINA. Exposed. No. 39, A kerchiefed female head, looking down slightly (p. 291). Red chalk. H. 12½ cm., w. 14 cm. Albertina Publication. Plate 562.

161 — S.R. 284, Two Horsemen in the costume of the time. Ascribed to Raphael, because both figures occur in the "Spasimo di Sicilia," but already correctly attributed by Wickhoff to Andrea. Andrea doubtless drew them, making such changes as pleased him, after Agostino Veneziano's engraving directly this was published in 1517. The style of the drawing does not admit of a much later date. Red chalk. H. 29 cm., w. 20½ cm. Photo. Braun, Vienna 178.

FRA ANGELICO (pp. 3-6)

162 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. The youthful David with a crown on his curly head, sitting on a settle, singing and playing on the psaltery (p. 4). Pen and purple wash, on vellum. Plate ii. Verso: Verses of a Psalm. H. 20½ cm., w. 17½ cm.

163 WINDSOR—Bust of St. Lawrence (p. 4). Silver-point and white, on buff prepared paper. Plate iii. On the reverse: St. Lawrence, a woman holding a child, and a Youth with clasped hands (p. 4). Plate iv. Pen and ink, on white paper. H. 18 cm., w. 16 cm.

SCHOOL OF FRA ANGELICO (p. 6)

164 BERLIN—PRINT ROOM. No. 1351, Study for a St. John in a Crucifixion. It is hard to decide whether this was done by a follower of the aged Fra Angelico, or of the youthful Benozzo. Bistre heightened with white, on green paper. H. 14 cm., w. 4½ cm.

165 FLORENCE—UFFIZI. No. 47, Bust of a Monk looking up a little to right. Below a dove. Fair quality, and of a certain independence. Black chalk and white, on buff ground. H. 17 cm., w. 12 cm.

166 — No. 95 (cornice 11), Three medallions with Evangelists or Fathers in each (p. 6). Bistre, on parchment. H. 11 cm., w. 4 cm. Photo. Braun, Florence 12.

167 — No. 96, Three medallions with Evangelists or Fathers in each, almost effaced (p. 6). Bistre, on parchment. H. 11 cm., w. 3 cm. Photo. Braun, Florence 12.

SCHOOL OF FRA ANGELICO

168 FLORENCE—UFFIZI. No. 97, A Saint expounding to three monks (p. 6). Pen and ink, on white paper. H. 15 cm., w. 12 cm. Photo. Braun, Florence 15.

169 —— No. 98, Half-length figure of Evangelist in a medallion. Pen, on parchment. H. 4 cm., w. 3½ cm. Photo. Braun, Florence 14.

170 —— Nos. 99 and 100, An Annunciation in two medallions. Pen, on parchment. Each H. 3½ cm., w. 3½ cm. Photo. Braun, Florence 13.

171 —— No. 101, Madonna and Child (p. 6). Bistre, on white paper. Photo. Braun, Florence 16, Alinari, Brogi. On the back of this drawing there is a charming head of a little boy. It is enigmatically pretty, dainty, and well preserved; but it lacks power, and seems like a very clever imitation of Benozzo's later phase. Silver-point heightened with white, on brown prepared paper. Photo. Brogi 1829. Oval. H. 14½ cm., w. 11½ cm.

172 —— No. 102, Four Angels supporting a *mandorla*, wherein sits the Madonna. This feeble sketch is not necessarily more of Angelico's than of Filippo's following. Bistre wash. H. 10½ cm., w. 9½ cm. Photo. Brogi 1608.

173 —— No. 103, An Angel in profile to right, holding a trumpet, and below to right, Christ in a *mandorla*. Pen and bistre. H. 13½ cm., w. 10 cm. Photo. Brogi 1609; Braun, Florence 18.

174 —— No. 105, A Youth breaking a staff across his right knee. Copy by a close follower after a figure in a "Sposalizo" by Angelico, perhaps after the one in the predella to the Madrid Annunciation. Silver-point, on pink papered paper. H. 12 cm., w. 7½ cm.

175 —— No. 106, A Monk in profile to left, and a charming Young Woman sitting by a table with her left arm resting on it. Pen and bistre. H. 12 cm., w. 12 cm. Photo. Philpot 534.

176 LONDON—BRITISH MUSEUM. A well-proportioned Youth seated, looking down, with his right hand on his knee, which is drawn up over the thigh of the other leg, and his left hand touching his foot. Also the head of a Youth in profile to left. If one were tempted to ascribe the nude to Angelico, the head of the youth would quickly put one off. As for the nude, it must be a copy by a pupil of a study made by the master, apparently from the model, for an Apostle drawing off his hose in a Christ washing the Feet of his Disciples. It is quite likely even that the original study served for the little picture in the Florence Academy. The present sketch is at all events precious in that it reveals, what perhaps few have suspected, that Fra Angelico practised drawing from the nude. Silver-point heightened with white and washed with bistre, on purplish prepared paper. Photo. Braun, Br. Mus. 41. Verso: Two youthful Saints seated, one with his hands held in astonishment, and the other with his hand to his cheek. Copies by a pupil after original drawings, perhaps for figures on the left in a Last Judgment. Also the head of an Ox—the symbol of St. Luke. It is possible, but not likely, that this sheet is by Domenico di Michelino. Pen and bistre. H. 20 cm., w. 12½ cm. Photo. Braun, Br. Mus. 89.

177 MUNICH—PRINT ROOM. The Stoning of St. Stephen. Ascribed to Angelico, but early sixteenth-century copy after the Vatican fresco, perhaps by Leonardo da Pistoja (p. 5). The same hand, at all events, is responsible for the Uffizi drawing, No. 116 (Cat. II.) (q. v. under R. Ghirlandajo School). Red chalk and ink. H. 16 cm., w. 22 cm. Photo. Bruckmann 136.

178 VIENNA—ALBERTINA. S. R. 30, Study for a Christ on the Cross. To what I have said in the text (p. 5) regarding this design, I may add that it possibly might be ascribed to Domenico di Michelino. Bistre wash, but halo and blood coloured red. H. 29 cm., w. 19 cm. Albertina Publication, plate 702.

179 —— S.D. 139. Sketch of a youthful Bishop. Certainly not Angelico's, to whom it is ascribed by Professor Wickhoff, but by a follower of no signal merit. Pen and ink. H. 19½ cm., w. 14½ cm.

BACCHIACCA (pp. 300-302)

180 FLORENCE—UFFIZI. No. 225 (cornice 171), Fortune's Wheel (p. 302). Black chalk. Circular, diameter 28 cm.

181 —— No. 350 (cornice 171), Study for the Judah in the National Gallery panel representing the arrest of Benjamin and his Brethren, and their appearance before Joseph (pp. 301, 302). Red chalk. H. 28 cm., w. 18½ cm. Photo. Philpot 1505.

182 —— No. 350 bis, A Child supported on a sack, and the same child sitting with his hands on the mouth of a sack. Studies for the Borghese pictures, Nos. 440, 442 (p. 301). Red chalk. H. 15½ cm., w. 22½ cm. Reproduced in Frizzoni's "Collezione Morelli." Plate x.

183 LONDON—BRITISH MUSEUM. Design for a composition representing Mucius Scævola. Professor Wickhoff puts in a claim to have been the first to ascribe this sheet to Bacchiacca (p. 301). Black chalk, pricked for transfer. H. 27 cm., w. 27 cm. Plate clxviii.

184 OXFORD—LIBRARY OF CHRIST CHURCH (in turn-stand). Four sprawling Children of the type of the infant Baptist in the Holy Family of the Cook Collection at Richmond. Ascribed to Fra Bartolommeo (p. 301). Red chalk. H. 21 cm., w. 26 cm.

185 —— Cartoon for the episode of the Departure in the National Gallery picture, No. 1219. Ascribed to Andrea del Sarto (p. 301). Bistre wash and white, pricked for transfer. H. 34 cm., w. 32 cm.

186 PARIS—LOUVRE. No. 352, The Arrest of Benjamin and his Brethren (p. 301). H. 34 cm., w. 70 cm. Photo. Giraudon 374.

187 —— No. 353, Benjamin and his Brethren at Joseph's Feet. H. 33 cm., w. 69 cm. Photo. Giraudon 375. Black and white chalk, pricked for transfer. These two drawings together form the cartoon for the National Gallery picture, No. 1218 (p. 301).

188 —— No. d'Ordre 9874. The Finding of the Cup in Benjamin's Sack (p. 302). Cartoon for the small picture in the Borghese Gallery, No. 440. Bistre and white, pricked for transfer. H. 23 cm., w. 19 cm.

189 VIENNA—ALBERTINA. Nos. 152, 153 of the inventory. Two separate studies, one for the guard under the portico in the National Gallery picture, No. 1219, and the other for a figure in the companion panel, No. 1218. The discovery that these studies are by Bacchiacca, and for the pictures just mentioned, is claimed for Dr. G. Ludwig (p. 301). Red chalk. Albertina Publication, plate 71.

ALESSIO BALDOVINETTI (pp. 109, 110)

191 FLORENCE—UFFIZI. No. 90 (cornice 11). A youthful but rather thick-set figure seated, with the head in profile to right. This and Nos. 91, 93, and 94 are companions, and may originally have been on the same sheet.* Ascribed to Angelico (p. 110). All are in silver-point and white, on paper slightly prepared with pink. H. 10 cm., w. 3½ cm.

192 —— No. 91 (cornice 11), A Youth seated with crossed legs, playing on a lute. H. 10 cm., w. 5½ cm. Plate lxv.

193 —— No. 92 (cornice 11), An Angel seated, playing on a viol (p. 110). Pen, on white paper. H. 10 cm. w. 5½ cm. Photo. Braun, Florence 19.

194 —— No. 93 (cornice 11), A Youth seated, playing on a viol. H. 10 cm., w. 5½ cm. Plate lxv.

195 —— No. 94 (cornice 11), An almost nude Lad with his body turned slightly to right, and his head in the opposite direction. H. 10 cm., w. 5½ cm. Plate lxv.

* To what I have said about these figures in the text, it should be added that their folds and hatching connect them with the two sheets after Alessio (see below) which have passed for centuries as that artist's own work.

ALESSIO BALDOVINETTI

196 FLORENCE—UFFIZI. No. 1095 (cornice 4), Three Youths addressed by a young woman, who offers a garland. Ascribed to Masolino. To what has been said in the text it should be added that the young woman vividly recalls Domenico Veneziano's St. Lucy as well in the Uffizi altar-piece as in the Berlin predella (p. 110). Pen, on white paper. H. 11½ cm., w. 13 cm. Plate lxv.

SCHOOL OF BALDOVINETTI.

197 FLORENCE—UFFIZI. No. 68 (cornice 27), Two Peasants, one youthful with his right hand on his hip, and the other middle-aged leaning with folded arms on a club. These would seem to be very close to Baldovinetti, but are scarcely of a quality to permit the belief that they are his own. More probably they are school copies after a drawing by the master. Pen and ink. H. 17½ cm., w. 16 cm.

198 — Nos. 107 and 108 (cornice 27), Four figures in various attitudes. Of the same kind as the last, but less excellent copies. Pen and bistre. H. 19 cm., w. 36 cm. Photo. Braun, Florence 37, 38.

200 — No. 136 (cornice 27), Study for a Deposition. The motive is admirable, and anticipates the Cinquecento treatment of the subject under the inspiration of Michelangelo. A careful comparison with the other drawings here ascribed to Baldovinetti has ended by persuading me that this design must be a close copy—and I may add a contemporary one—of an original by that painter. Pen and wash. H. 28 cm., w. 20 cm. Photo. Braun, Florence 39.

201 — No. 88 (Cat. II.), An Old Man walks toward the right with a sack thrown over his shoulder. Very close to Baldovinetti, and probably an almost contemporary copy of an early drawing by him. Pen and ink. H. 11 cm., w. 6 cm.

202 — No. 1120. (cornice 27), A small but crowded composition representing a Crucifixion, and the Virgin fainting away in the midst of her attendants. This probably goes back to an original by Baldovinetti, and is companion to the next. Bistre and wash.

203 — SANTARELLI COLLECTION. No. 2. Design for a Mourning over the Dead Christ. The scene, which comprises Saints of all epochs, takes place in the foreground of an interesting landscape. This sketch is companion to the last, but would seem drawn by a later hand which inscribed the initials F. G. A. in the belief that the author was Fra Giovanni Angelico. Another copy exists of the lower part only of the same composition (Uffizi 3, Cat. II.). Pen and bistre wash. H. 27 cm., w. 19½ cm.

FRA BARTOLOMMEO* (pp. 133-141)

204 BERLIN—PRINT ROOM. No. 480, Head of Monk, looking down. Verso: A hand, fingers and a foot. Black chalk, on brown paper. H. 35 cm., w. 25 cm.

205 — No. 1545, Madonna erect holding the Child. H. 12 cm., w. 5 cm.

206 — No. 1546, Three Angels with the two holy Infants. H. 16½ cm., w. 14½ cm.

207 — No. 1547, Holy Family, erect figures. Verso: Medallion with Meeting of Francis and Dominic. Here the affinity of origin with Ghirlandajo is quite obvious. H. 14½ cm., w. 10 cm.

208 — No. 1548, An Angel holding the Child, and studies for drapery. H. 15 cm., w. 23 cm.

209 — HERR VON BECKERATH. Study for a Crucifixion, an Entombment, and a Peter Martyr. Also various words and letters in Bartolommeo's hand. The sketch for an Entombment may have had some connection with the Pitti "Pietà." Verso: The Assassination of Peter Martyr. Putti with the symbols of the Passion. The kneeling Magdalen. Also words and phrases. H. 14 cm., w. 20 cm.

210 — Young Woman standing in profile to left, and another kneeling, being studies for Catherine and the other female Saint in the Louvre altar-piece, No. 1154. Black chalk and white, on brown paper.

211 BRUNSWICK—PRINT ROOM. Profile bust of Child. Black chalk and white (gone over). H. 15½ cm., w. 22 cm.

* Unless otherwise stated, the following drawings by Fra Bartolommeo are done with pen and ink or bistre on white paper.

212 BUDA-PESTH—NATIONAL GALLERY. Two Monks kneeling in attitudes of pity and contrition; a smaller sketch for one of the Monks. Black chalk, on brownish paper. Plate 526 of Albertina publication.

214 CHANTILLY—MUSÉE CONDÉ. No. 38, Study for the Resurrected Christ in the Pitti Gallery (No. 159). Verso: Study for a roundel containing the Madonna with the two Infants, four standing and two kneeling Saints. Black chalk on pink ground. H. 21 cm., w. 17 cm.

215 —— Madonna enthroned, an old Saint and an Angel. H. 15 cm., w. 23½ cm. Photo. Braun, B. Arts 78.

216 —— Study for Madonna enthroned. Nude figures. Black chalk and white.

217 —— No. 40, Michael driving the Damned before him. Study for the Last Judgment at Sta. Maria Nuova. Bistre, pen and wash. H. 16 cm., w. 23 cm. Photo. Braun, B. Arts 66. Verso: Michael and two Saints for the same work.

218 —— No. 41, (1) A Woman standing, heavily draped, in profile to right. H. 10 cm., w. 6½ cm. (2) A Saint looking up. Study for an Assumption. Verso: The Flagellation. H. 11½ cm., w. 9½ cm.

219 —— No. 103, Winged Putto carrying a vase on his shoulders. Ascribed to Andreia, but spirit, technique and forms establish the authorship of Fra Bartolommeo. Red chalk, on white paper. H. 17 cm., w. 9½ cm. Photo. Braun, B. Arts 85.

220 DRESDEN—PRINT ROOM. The Resurrected Christ and three Saints. Study for the Pitti picture. Black chalk. H. 25 cm., w. 15½ cm. Photo. Braun, Dresden 7.

221 —— No. 143, Study for Temptation of St. Antony. Ascribed to Plautilla Nelli, but certainly Bartolommeo's.

222 FLORENCE—UFFIZI. No. 362 (cornice 111), Study for the figure of the dead Christ in the Pitti Deposition. Black chalk. H. 20 cm., w. 30 cm.

223 —— No. 377 (cornice 123), Head of a Woman. Black chalk. H. 40 cm., w. 29 cm.

224 —— No. 379 F (cornice 113), A Woman half kneeling, half seated, in profile to left, with her right hand stretched out. Perhaps a Veronica. Black chalk and white. H. 21 cm., w. 24 cm.

225 —— No. 382 (cornice 112), A young Woman seated, study for a Nativity. Early and fine. Black chalk and white, squared for enlarging.

226 —— No. 35 (cornice 116), Rapidly drawn but interesting small design for an Adoration of the Magi. The arrangement is very original in that it approaches as closely as possible to the ordinary altar-piece of the Madonna enthroned in the midst of Saints. Black chalk. H. 18 cm., w. 15 cm.

227 —— No. 390 (cornice 126), A Madonna; John baptizing. Early. Verso: A Madonna. Black chalk and white, on bronze paper. H. 28 cm., w. 17 cm.

228 —— No. 379 (cornice 113). Female seated on the ground, perhaps for a Veronica. Black chalk and white, on yellowish paper. H. 21 cm., w. 24 cm.

229 —— No. 382F (cornice 120), A Young Woman seated, study for a Nativity. Early and fine. Squared for enlarging. H. 27½ cm., w. 36½ cm.

230 —— No. 389 (cornice 135), An ecstatic Angel, kneeling, profile to left. Bistre and white, on greyish prepared paper. Verso: Christ in Limbo. H. 15 cm., w. 17 cm.

231 —— No. 403F (cornice 116), Judas Iscariot seated, seen from behind. Study for a Last Supper. Black chalk. H. 28 cm., w. 19 cm.

232 —— No. 405F (cornice 116), Study for the St. Mark in the Pitti. Black chalk and white. H. 28 cm., w. 19 cm.

233 —— No. 407F (cornice 111), Study for the St. Bartholomew in the Pitti altar-piece (No. 208). Black chalk and white. H. 28 cm., w. 18 cm.

234 —— No. 412F (cornice 121), Two winged Putti in the air. Black chalk and white, on tinted ground. H. 23 cm., w. 33 cm.

235 —— No. 452 (cornice 135), Adoration of the Magi. An early drawing with Leonardesque reminiscences, never, to my knowledge, used by Bartolommeo, but adopted later by Bacchiacca in a picture formerly in the Habich Collection, and now belonging to Signor B. Crespi of Milan. Photo. Brogi 1972. Braun, Florence 61. Verso: Virgin adoring the Holy Child. H. 23½ cm., w. 15½ cm.

236 —— No. 453 (cornice 133), Two studies for an Annunciation, the upper one having a certain resemblance to the small monochrome, Uffizi 1161. Pen and white. H. 23½ cm., w. 15½ cm. Photo. Braun, Florence 60.

237 FLORENCE—UFFIZI. No. 454 (cornice 127), The Prophet Job. Study for the painting in the Uffizi (No. 1130). Black chalk and white, on tinted ground. H. 27 cm., w. 18½ cm. Photo. Braun, Florence 76.

238 —— No. 455 (cornice 109), Christ as Judge. Study for the fresco of the Last Judgment, formerly at S. Maria Nuova, now in the Uffizi. Black chalk, partly effaced. H. 27 cm., w. 19 cm. Photo. Braun, Florence 75.

239 —— No. 457 (cornice 135), Two studies for a Charity (p. 135). Plate lxxxviii. Verso: In a sweet landscape, a kneeling Angel offers the Child to the Madonna, while other Angels stand about making music, and the infant John runs up to look. As exquisite as the Charities on the other side. Pen, on pink rubbed paper. H. 23 cm., w. 15½ cm.

240 —— No. 458 (cornice 117), The Baptist. Study for the figure in the altar-piece at S. Martino in Lucca. Black chalk and white, on tinted ground; squared for enlarging. Photo. Brogi 1446. Braun, Florence 85.

241 —— No. 459 (cornice 136), The Virgin and the Holy Women at the Sepulchre. Pen and white. H. 11 cm., w. 23 cm.

242 —— No. 462 (cornice 109), The Angel of the Annunciation. Companion to next. Black chalk and white. H. 23½ cm., w. 19 cm.

243 —— No. 463 (cornice 109), The Virgin for an Annunciation. Companion to last. Late. Black chalk and white. H. 25 cm., w. 18 cm. Photo. Brogi 1961.

244 —— No. 464 (cornice 130), Assumption of the Virgin, with Angels dancing about her in a ring (p. 135). H. 24 cm., w. 22½ cm. Plate lxxvi.

245 —— No. 465 (cornice 135), Study for a Circumcision, but apparently not for either of the extant versions, although contemporaneous with the early one at the Uffizi. This sketch was used, however, by Albertinelli in the predella to his Visitation (Uffizi), and was perhaps made for that purpose (p. 142). Photo. Braun, Florence 113; Philpot 796. Verso: The Annunciation and Angels. H. 15½ cm., w. 23 cm.

246 —— No. 467 (cornice 124), The Madonna standing by her throne with three Saints on either side, two standing and one kneeling. Study from Bartolommeo's later years for an altar-piece (p. 143). Black chalk and white. H. 28½ cm., w. 22 cm. Photo. Brogi 1959.

247 —— No. 468, The dead Christ supported on His tomb (in black chalk, almost effaced), adored by the Madonna and Saints. Verso: "Noli me Tangere." Pen and white, on pink prepared paper. H. 15½ cm., w. 23 cm.

248 —— No. 469, Christ calling the Children unto Him. Photo. Brogi 1981. Verso: Five draped figures. Photo. Brogi 1982. Pen, on pink prepared paper. H. 15½ cm., w. 23½ cm.

249 —— No. 470 (cornice 130), Two nude Women seated, each with a Child in her lap. Study for the Uffizi unfinished altar-piece. Photo. Brogi 1967. Verso: Two putti for the two in foreground of same. Red chalk. H. 21½ cm., w. 19 cm.

250 —— No. 471 (cornice 113), A Female in ample sleeves and trailing robes, seen from behind. Study for a figure in the Rape of Dinah, designed by Bartolommeo, but executed later by Bugiardini, and now at Vienna (No. 101). Black chalk and white, on tinted ground. H. 28 cm., w. 19 cm. Photo. Brogi 1971.

251 —— No. 472 (cornice 133), Christ in the Garden (p. 135). Pen, on pale grey prepared ground. H. 23½ cm., w. 16 cm. Photo. Brogi 1942. Braun, Florence 57.

252 —— No. 473 (cornice 118), Female head the size of life, almost in profile to left. Study for a fresco originally at S. Marco, now in the Florence Academy (p. 135). Black chalk. H. 40 cm., w. 28 cm.

253 —— No. 474 (cornice 132), Various studies and scrawls, including one for the Resurrected Christ in the Pitti Gallery, another for a Madonna, and one for the Paul now in the Lateran. Photo. Brogi 1957. Verso: St. Mary of Egypt taken up by two Angels, and other sketches. Photo. Brogi 1665. Pen and red chalk. H. 28 cm., w. 19½ cm.

254 —— No. 475 (cornice 132), Study for the Virgin on the part to the right of the "Madonna della Misericordia" at Lucca (p. 136). Photo. Brogi 1953. Verso: Various studies, including one for perhaps the Rape of Dinah (see No. 250). Photo. Brogi 1954. Bistre and red chalk. H. 27 cm., w. 20 cm.

255 —— No. 478 (cornice 119), Head of Woman larger than life, turned slightly to right. Study perhaps for the Madonna in the Pitti altar-piece, No. 208. Black chalk, on tinted ground. H. 40 cm., w. 28 cm. Photo. Brogi 1934.

256 FLORENCE—UFFIZI. No. 479 (cornice 136), Madonna enthroned with Angels and Saints (p. 135). Pen and white, on greyish prepared ground. H. 19 $\frac{1}{2}$ cm., w. 16 cm. Plate lxxxvii.

257 —— No. 480 (cornice 136), Madonna adoring the Child in presence of St. Joseph and Angels. Pen heightened with white, on greyish tinted paper. H. 16 cm., w. 15 $\frac{1}{2}$ cm. Photo. Alinari 123.

258 —— No. 481 (cornice 126), Study for the donor and his protector in the "Madonna della Misericordia" at Lucca. Verso: Two Young Men marching, and busts of two young women with their arms about each other's shoulders. Red chalk. H. 27 $\frac{1}{2}$ cm., w. 18 cm.

259 —— No. 482 (cornice 131), The Madonna, in profile to left. Early. Photo. Brogi. Verso: Six Putti reclining. Pen, on pinkish prepared paper. H. 23 cm., w. 14 $\frac{1}{2}$ cm.

260 —— No. 483 (cornice 124), St. Stephen. Study for the altar-piece in S. Martino at Lucca (p. 137). Black chalk and white, on tinted ground, squared for enlarging. H. 35 cm., w. 18 $\frac{1}{2}$ cm. Photo. Brogi 1940; Braun, Florence 66.

261 —— No. 484 (cornice 132), Two studies for a "Noli me Tangere." Certainly early, and in every probability for the picture in the Louvre (No. 1115). Verso: Christ in the air with two Angels—study for an Ascension. Photo. Brogi 1984. Bistre and white, on pink prepared paper. H. 14 $\frac{1}{2}$ cm., w. 22 $\frac{1}{2}$ cm.

262 —— No. 485 (cornice 117), An Apostle standing with a book in his left hand. First study for the Paul, now at the Lateran; but here the head is almost full face, although it looks to right. Black chalk heightened with white. H. 38 $\frac{1}{2}$ cm., w. 24 $\frac{1}{2}$ cm.

263 —— No. 486 (cornice 128), The young Evangelist wailing—study for a Crucifixion. Pen, on grey prepared ground. H. 10 cm., w. 7 $\frac{1}{2}$ cm. Photo. Brogi 1436.

264 —— No. 487 (cornice 118), Two studies for the kneeling Samaritan Woman. Early and charming. (Cf. No. 281.) H. 11 $\frac{1}{2}$ cm., w. 11 cm. Photo. Brogi 1986.

265 —— No. 488 (cornice 122), Life size head of a bald smooth-faced Man. Black chalk. H. 35 cm. w. 26 cm.

266 —— No. 489 (cornice 132), Madonna standing in the midst of kneeling Saints and Angels. Another Madonna Photo, Brogi 1987. Verso: Madonna, infant John and an Angel. H. 15 cm., w. 23 cm.

267 —— No. 490 (cornice 135), The Annunciation. Early. Bistre and white, on pink prepared paper. H. 13 $\frac{1}{2}$ cm., w. 20 cm. Photo. Brogi 1988.

268 —— No. 491 (cornice 128), Two exquisite studies for the kneeling Samaritan Woman. Early. (See No. 281.) Photo. Brogi 1990. Verso: Two sketches for the Madonna and kneeling Saints. (Cf. 266.) Photo. Brogi 1989. H. 14 cm., w. 21 $\frac{1}{2}$ cm.

269 —— No. 492 (cornice 125), The Madonna and a putto (p. 138). Photo. Brogi 1969. Verso: Two Putti. Photo. Brogi 1970. Red chalk. H. 17 cm., w. 26 cm.

270 —— No. 494 (cornice 110), Study for the kneeling Evangelist in the unfinished altar-piece at the Uffizi. Black chalk and white, on tinted ground, squared for enlarging. H. 33 cm., w. 25 cm. Photo. Brogi 1645; Braun, Florence 70.

271 —— No. 495 (cornice 110), Study for the St. Mark (Pitti No. 125). Black chalk on tinted ground, squared for enlarging. H. 33 $\frac{1}{2}$ cm., w. 25 cm. Photo. Brogi 1646; Braun, Florence 68.

272 —— No. 517 (cornice 117), Study for a Young Bishop, standing in profile to right. Black chalk and white, on tinted ground. H. 28 $\frac{1}{2}$ cm., w. 20 $\frac{1}{2}$ cm. Photo. Brogi 1748.

273 —— No. 518 (cornice 117), An Old Man, draped, seen from behind. Later years. Black chalk and white, on tinted ground. H. 28 $\frac{1}{2}$ cm., w. 21 cm., Photo. Brogi 1749.

274 —— No. 522 (cornice 114), Study for the Madonna in the altar-piece at Besançon. Black chalk and white, on tinted ground, squared for enlarging. H. 36 cm., w. 25 cm. Photo Alinari 233.

275 —— No. 423 (cornice 115), Study for the Madonna and Child in the unfinished altar-piece in the Uffizi. Far from satisfactory, but probably Bartolommeo's and not Paolini's. Black chalk and white, squared for enlarging. H. 34 cm., w. 23 cm.

276 —— No. 1139 (cornice 136), Two further studies for the kneeling Samaritan. Early (See No. 281). Photo. Brogi 1991. Verso: The Samaritan at the Well. Bistre and white, on pinkish prepared ground. H. 14 $\frac{1}{2}$ cm., w. 22 cm.

277 —— No. 1141 (cornice 125), Study from the life for the head of the St. Bartholomew in the Pitti altar-piece (No. 208). Red chalk. H. 27 cm., w. 19 cm. Photo. Braun, Florence 77. Albertina Publication, plate 86.

278 FLORENCE—UFFIZI. No. 1159 (cornice 129), Two studies after an antique statue of Venus. Middle period. Black chalk and white, on tinted ground. H. 29 cm., w. 20 cm. Photo. Brogi 1944.

279 —— No. 1203 (cornice 135), Angels in the air dancing and making music. Study probably for a Coronation (p. 135). Photo. Brogi 1992. Verso: Two studies for a Nativity. Photo. Brogi 1443. Pen and white, on yellowish paper. H. 16 cm., w. 23 cm.

280 —— No. 1204 (cornice 130), Study composed of nude figures for the unfinished altar-piece at the Uffizi. (p. 136). H. 26 cm., w. 25 cm. Photo. Brogi 1495. Braun, Florence 53.

281 —— No. 1205 (cornice 131), Two studies for Christ and the Samaritan. These, continuous Nos. 264, 268, 276 and verso, as well as a leaflet at Munich, two others at the British Museum, and one in the His de la Salle Collection of the Louvre—all among Bartolommeo's most dainty pen drawings—must have been made in connection with a Christ at the Well, which was bought by Girolamo Casio (the well known Bolognese patron of Boltraffio). From Casio's Collection it passed over almost immediately to the Duke of Mantua's. I have never come across it, and am not aware that it is supposed to be still existing. It seems to have been a pendant to the "Noli me Tangere" of the Louvre. See Marchese, "Pittori, &c., Domenicani," 2nd edition, II. 198 (p. 135). Photo. Braun, Florence 62; Philpot 830. Pen, bistre and wash. Verso: Christ as Judge, and two other figures. Red chalk. H. 23 cm., w. 15 cm.

282 —— No. 1206 (cornice 130), Study in nude figures of Madonna and Child for the unfinished altar-piece at the Uffizi. Red chalk, on yellowish paper. H. 25 cm., w. 20 cm. Photo. Brogi 1968.

283 —— No. 1207 (cornice 130), Two studies on same mount of nude figures, for the same Madonna and Child. Red chalk. H. 22 cm., w. 20 cm. Photo. Brogi 1966.

284 —— No. 1288 (cornice 126), The Madonna embracing the Child, and a putto. Red chalk. H. 21½ cm., w. 25 cm. Photo. Brogi 1958.

285 —— No. 1233 (cornice 132), An Old Man with a staff. The infant John, three octaves of a prayer by Savonarola in Bartolommeo's hand. Photo. Brogi 1994; Braun, Florence 103. Verso: Various studies for the infant John. Photo. Brogi 1996. Pen and bistre. H. 20 cm., w. 14 cm.

286 —— No. 1234 (cornice 128), Madonna and infant John, and other studies. Albertina Publication, Plate 85. Verso: St. Jerome kneeling in profile to left. H. 16 cm., w. 22 cm.

287 —— No. 1235 (cornice 131), The Agony in the Garden. Photo. Philpot 286. Verso: The Way to Golgotha (p. 135), and small sketches possibly for an Adoration of the Magi, and of a Coronation, this last probably for the top of the Besançon picture, executed by Mariotto, and now at Stuttgart. Photo. Brogi 1977. H. 21 cm., w. 14 cm.

288 —— No. 1236 (cornice 131), The Way to Golgotha, and a Madonna. Photo. Braun, Florence 102; Philpot 828. Verso: The Madonna. Photo. Brogi 1997. H. 23 cm., w. 15 cm.

289 —— No. 1237 (cornice 134), The Ascension. Very early and most charming. Photo. Brogi 1508. Verso: Christ resurrected. Pen and white, on pinkish prepared paper. H. 23 cm., w. 15½ cm.

290 —— No. 1238 (cornice 133), Two studies for a Madonna with the infant John. Photo. Brogi 1979. Verso: Two Male Figures and an Angel. Pen, on yellowish paper. Photo. Brogi 1980. H. 16 cm., w. 21 cm.

291 —— No. 1239 (cornice 132), Study for a Deposition, possibly the one in the Pitti, and other figures. The "Pietà" would seem more likely for the picture now in the Academy painted by Fra Paolino, but perhaps designed by Bartolommeo. The Deposition with the pen, the rest in black chalk. H. 21½ cm., w. 15 cm. Photo. Brogi 1974.

292 —— No. 1240 (cornice 131), Three Putti, not quite like Bartolommeo. Pen coarser than usual, on yellow paper. H. 22 cm., w. 15 cm. Photo. Brogi 1497.

293 —— No. 1241 (cornice 133), Christ on the Cross. Pen, on bluish paper. H. 15 cm., w. 11½ cm. Photo. Brogi 1882.

294 —— No. 1242 (cornice 128), The Madonna. H. 9 cm., w. 7 cm. Photo. Brogi 1882.

295 —— No. 1245 (cornice 113), Female figures in trailing robes, in profile to left. (Cf. 256, like which it is a study, but reversed for a figure in the Rape of Dinah.) Black chalk, on tinted ground. H. 28½ cm., w. 17 cm. Photo. Brogi 1950.

296 —— No. 1260 (cornice 108), Study for some such Holy Family as the one now in the Pitti. Black chalk on tinted ground, squared for enlarging. H. 25½ cm., w. 23 cm.

297 FLORENCE—UFFIZI. No. 1261 (cornice 121), Studies for a Man supporting a fainting Woman. Red chalk on tinted ground. H. 23 cm., w. 28 cm. Photo. Brogi 1949.

298 —— No. 1262 (cornice 127), The Deposition from the Cross. Rather early. Black chalk and white on tinted ground. H. 24 cm., w. 34 cm. Photo. Brogi 1964. Braun, Florence 93.

299 —— No. 1264 (cornice 111), A Cardinal kneeling in profile to left. (Cf. study in the Corsini Gallery at Rome, for an altar-piece.) Black chalk and white on tinted ground. H. 24 cm., w. 34 cm. Photo. Brogi 1937.

300 —— No. 1265 (cornice 127), The Madonna enthroned between Jerome and Stephen, with Angels above, and one on the steps playing. Late. Black chalk. H. 24½ cm., w. 21½ cm. Photo. Brogi 1963.

301 —— No. 1267 (cornice 120), A half-nude kneeling figure, and a Satyr pursuing a nymph (p. 137). Black chalk, on tinted ground. H. 27 cm., w. 38 cm. Photo. Brogi 1936.

302 —— No. 1269 (cornice 109), Venus on a pedestal and Women and Children grouped about her. Black chalk on tinted ground. H. 22 cm., w. 29 cm. Photo. Brogi 1947.

303 —— No. 1270 (cornice 127), Small study for the St. Paul, now in the Lateran (p. 137). Black chalk on tinted ground. H. 16 cm., w. 11½ cm. Photo. Brogi 1458. Braun, Florence 92.

304 —— No. 1271 (cornice 108), The Expulsion of Hagar. Late (p. 138). Black chalk on tinted ground. H. 20½ cm., w. 28½ cm. Photo. Brogi 1948.

305 —— No. 1273 (cornice 108), Study for Madonna and three Saints. Late. Photo. Brogi 1976. Verso: Two Putti, and a figure almost effaced. Black chalk on tinted ground. H. 17 cm., w. 20 cm.

306 —— No. 1274 (cornice 135), Michael slaying the Dragon. Pen on greyish prepared ground. H. 10 cm., w. 12 cm. Photo. Brogi 1435.

307 —— No. 1280 (cornice 127), Study of Putti; perhaps for the unfinished altar-piece in the Uffizi. Black chalk. H. 13 cm., w. 18 cm. Photo. Brogi 1440.

308 —— No. 1281 (cornice 116), Two studies for the drapery of an arm and bust, probably for the Bartholomew in the Pitti altar-piece. Black chalk and white. H. 12½ cm., w. 21 cm. Photo. Brogi 1441. Braun, Florence 81.

309 —— No. 1282 (cornice 127), Studies for a St. Bartholomew. Black chalk. H. 13 cm., w. 17½ cm.

310 —— No. 1283 (cornice 110), Study for a St. John, close to the figure in the Louvre Annunciation (No. 1153). Black chalk and white, squared for enlarging. H. 36 cm., w. 22 cm. Photo. Brogi 1934. Braun, Florence 86.

311 —— No. 1284 (cornice 124), Study for the God the Father in the Lucca altar-piece with Catherine and the Magdalen. Black chalk and white on tinted ground, squared for enlarging. H. 36 cm., w. 26 cm. Photo. Brogi 1935.

312 —— No. 1285 (cornice 110), Study for the Female Martyr in the Louvre altar-piece (No. 1154). Black chalk and white on tinted ground. Squared for enlarging. H. 38 cm., w. 23 cm. Photo. Brogi 1938.

313 —— No. 1777 (cornice 549), The Magdalen, cartoon for the Lucca picture representing God the Father, the Magdalen and St. Catherine (p. 136). Black chalk and white. H. 1 m. 50 cm., w. 1 m. 10 cm. Photo. Alinari.

314 —— No. 1778 (cornice 548), St. Catherine; cartoon for the same picture (p. 136). Black chalk and white. H. 1 m. 50 cm., w. 1 m. 10 cm. Photo. Alinari.

315 —— No. 1779 (cornice 554), Cartoon for a Holy Family belonging to Marchese Visconti Venosta at Milan. Black chalk and white. Circular, diameter 85 cm. Photo. Alinari 385.

316 —— No. 1780 (cornice 553), St. Jerome and the Magdalen. Cartoon for an unknown picture. Black chalk and white. H. 1 m. 92 cm., w. 1 m. 33 cm. Photo. Alinari.

317 —— No. 1781 (cornice 550), Cartoon for the Paul, now in the Lateran (p. 136). Black chalk and white. H. 2 m. 15 cm., w. 1 m. 5 cm. Photo. Alinari.

318 —— No. 1782 (cornice 551), Cartoon for the Peter, now in the Lateran. This is the picture which, as Vasari tells us, Fra Bartolommeo left to be completed by Raphael. It is obvious that the finished panel is much more the work of the latter and his assistants than of the former. Black chalk and white. H. 2 m. 15 cm., w. 1 m. 5 cm. Photo. Alinari.

319 —— No. 352 (Cat. II.), Head of a Young Woman (p. 143). Black chalk. H. 19½ cm., w. 16 cm. Plate xcii.

320 —— No. 353 (Cat. II.), Head of Woman, smiling. Black chalk. H. 35 cm., w. 22 cm.

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321 FLORENCE—UFFIZI. No. 356 (Cat. II.), Study for the St. Paul, now in the Lateran. Black chalk, squared for enlarging. H. 36 cm., w. 24 cm.

322 —— No. 357 (Cat. II.), Two draped figures, and another drawn at right angles to them. Black chalk. H. 39 cm., w. 27 cm.

323 —— No. 358 (Cat. II.), A half-nude figure and part of another. Black chalk. H. 38 cm., w. 20 cm.

324 —— No. 360 (Cat. II.), Two male nudes with their hands tied behind them—studies for a St. Sebastian. Black chalk. H. 29 cm., w. 20 cm.

325 —— No. 361 (Cat. II.), Two Children facing one another—studies for the young Baptist in the unfinished altar-piece at the Uffizi. Black chalk. H. 29 cm., w. 26 cm.

326 —— No. 363 (Cat. II.), A kneeling figure to left. Black chalk.

327 —— No. 364 (Cat. II.), Two nudes—pendants to No. 360. Black chalk.

328 —— No. 367 (Cat. II.), A Youth on Horseback—study for a more finished sketch at Weimar. Black chalk and white.

329 —— No. 368 (Cat. II.), Two Putti—studies for the Baptist in Lord Cowper's Holy Family at Panshanger. Black chalk. H. 26 cm., w. 22 cm.

330 —— No. 369 (Cat. II.), A nude, seen from behind. Black chalk.

331 —— No. 370 (Cat. II.), A nude, kneeling. Black chalk.

332 —— No. 371 (Cat. II.), Female figure, similar to but smaller than No. 312, the drawing for the young female Saint in the Louvre altar-piece. Black chalk. H. 12 cm., w. 12 cm.

333 —— No. 372 (Cat. II.), Half nude figure, standing. Black chalk. H. 34 cm., w. 17 cm.

334 —— No. 373 (Cat. II.), Nude in profile, kneeling. Black chalk. H. 24 cm., w. 18 cm.

335 —— No. 374 (Cat. II.), Male figure in profile to left. Black chalk, squared. H. 34 cm., w. 15 cm.

336 —— No. 376 (Cat. II.), Nude in profile to left, with arms tied behind him, for a St. Sebastian, probably the one in the Besançon altar-piece. Black chalk.

337 —— No. 378 (Cat. II.), St. Paul kneeling. Black chalk. H. 23 cm., w. 19 cm.

338 —— No. 380 (Cat. II.), A nude holding a book and a sword, and draped figure holding his own hand over him. Black chalk.

339 —— No. 381 (Cat. II.), Two Apostles standing in profile. Black chalk and white. H. 27 cm., w. 34 cm.

340 —— No. 383 (Cat. II.), Study for Holy Family. Black chalk.

341 —— No. 384 (Cat. II.), Study for the figure of Joseph in Bartolommeo's Vienna Circumcision. Black chalk and white. H. 29 cm., w. 20 cm.

342 —— No. 387 (Cat. II.), Two studies for a Madonna. Verso: Holy Family. Black chalk and white, on brown paper.

343 —— No. 393 (Cat. II.), Holy Family. Verso: Holy Family. Black chalk and white. H. 26 cm., w. 19 cm.

344 —— No. 394 (Cat. II.), Draped figure blessing. Black chalk and white. H. 40 cm., w. 26 cm.

345 —— No. 395 (Cat. II.), The Baptist in profile to right. Black chalk and white, squared. H. 40 cm., w. 22 cm.

346 —— No. 396 (Cat. II.), An Apostle in profile to left. Verso: An Apostle. Black chalk and white. H. 38 cm., w. 22 cm.

347 —— No. 397 (Cat. II.), St. Bartholomew.

348 —— No. 398 (Cat. II.), St. Paul.

349 —— No. 399 (Cat. II.), St. Bartholomew. All three in black chalk and white. Each 38 cm., w. 23 cm.

350 —— No. 400 (Cat. II.), The Evangelist. Black chalk and white. H. 28 cm., w. 17 cm.

351 —— No. 401 (Cat. II.), The Madonna, St. Anne and Putti, for the unfinished altar-piece in the Uffizi. Black chalk and white. H. 28 cm., w. 19 cm.

352 —— No. 402 (Cat. II.), Two studies for Holy Families. Black chalk.

353 —— No. 404 (Cat. II.), Two draped kneeling figures. Verso: Study for Carondolet in Bartolommeo's altar-piece at Besançon. Black chalk and white. H. 38 cm., w. 28 cm.

354 —— No. 406 (Cat. II.), Sketch for a Charity. Red chalk.

355 —— No. 408 (Cat. II.), Small study for an altar-piece representing the Madonna with various Saints, among them Francis and Dominic kneeling in the foreground—an early stage, perhaps, of the Louvre picture (No. 1154). Black chalk and white.

356 FLORENCE—UFFIZI. No. 409 (Cat. II.), Winged Putti flying to the right, study for the Pitti Madonna and Saints (No. 208). Black chalk and white. H. 19 cm., w. 16½ cm.

357 —— No. 410 (Cat. II.), Putto for the same picture. Black chalk.

358 —— No. 411 (Cat. II.), A winged Putto beating on a tambourine. Black chalk.

359 —— No. 413 (Cat. II.), Various Putti for the unfinished Uffizi altar-piece. Red chalk.

360, 361, 362, 363, 364, 365, 366, 367 —— Nos. 415, 417, 418, 419, 420, 421, 424, 425 (Cat. II.), Various Putti for the same work, or for the Lucca God the Father. Red or black chalk.

368 —— No. 1334 (Cat. II.), A Putto sleeping in a reclining attitude. Excellent action. Black and yellow chalk.

369 —— No. 1478° (Cat. II.), A Putto bending down to right. Red chalk.

370 —— No. 1479° (Cat. II.), A Putto reclining to right. Red chalk.

371 —— No. 1480° (Cat. II.), A Putto seated on a parapet. Red chalk.

372 —— No. 1483° (Cat. II.), A Putto seated on a parapet, turning to left. Red chalk.

373 —— No. 6418 (Cat. II.), Study from the model of a nude who stands in profile to left, leaning on a staff with his right foot resting on a block. The head and the left foot repeated. Ascribed to Andrea, but certainly Bartolommeo's. His most serious and ablest drawing of the nude. Red chalk. H. 29 cm., w. 20 cm. Photo. Philpot 74.

374 —— No. 6790 (Cat. II.), Three small draped figures. Black chalk.

375 —— No. 6813 (Cat. II.), A nude seated. Black and yellow chalk.

376 —— No. 6816 (Cat. II.), Study of a nude for a Christ on the Cross. Black and yellow chalk.

377 —— No. 6829 (Cat. II.), Study for a Holy Family. Verso: A draped figure. Black chalk and white.

378 —— No. 6837 (Cat. II.), Studies for a Holy Family. Black chalk and white.

379 —— No. 6850 (Cat. II.), Design consisting of a number of figures for an Entombment. Fine landscape. Black chalk.

380 —— No. 6852 (Cat. II.), A nude walking to right, pointing. Black chalk.

381 —— No. 6856 (Cat. II.), A nude sprawling. Black and yellow chalk.

382 —— No. 6858 (Cat. II.), A nude reclining, with hands in prayer. Black and yellow chalk.

383 —— No. 14550 (Cat. II.), Study for the Infant John in the Panshanger Holy Family. Black chalk.

384 —— No. 14551 (Cat. II.), Study for one of the winged Putti in the unfinished Uffizi altar-piece. Black chalk.

385 —— No. 14552 (Cat. II.), A Putto for the large Pitti altar-piece. Black chalk and white.

386 —— SANTARELLI COLLECTION. No. 230, Study for a Nativity, and two other figures, perhaps for an Assumption. Early and fine. Black chalk and white.

387 —— No. 241, A Woman in long robe, in profile to right. Pen and ink, but in places gone over.

388 —— No. 242, Madonna and Angel holding between them the Two Holy Children. Pen and ink.

389 —— MUSEO DI SAN MARCO—CELL OF ST. ANTONINO. Head of St. Antonino. Probably worked over; at all events, poor. Black chalk. H. 27 cm., w. 20 cm.

390 FRANKFORT—STÄDEL INSTITUT. A sheet with various studies mounted by Vasari: two heads and a headless figure, both in red chalk. Five hands holding books, in black chalk.

391 HAMBURG—KUNSTHALLE. Sketch for a figure of the Evangelist. Black chalk.

392 —— Two Angels, and a Man. Pen and ink, on brown paper.

393 LILLE—MUSÉE WICAR. No. 34, An Old Man seen from behind, but standing in profile to left: a study for drapery, differing but slightly from No. 273. Black chalk, heightened with white. H. 28 cm., w. 15 cm. Photo. Braun, Lille 29.

394 —— No. 36, St. Francis embracing St. Dominic. The latter alone. Study of drapery. A figure reclining. The two first are studies for the Louvre altar-piece (No. 1154). Black chalk, heightened with white, on tinted paper. H. 21½ cm., w. 28 cm. Photo. Braun, Lille 31.

395 —— No. 40, The Holy Women at the Tomb. Black chalk (considerably effaced), on tinted paper. H. 21½ cm., w. 21 cm.

396 —— No. 41, The Holy Women at the Tomb. Black chalk (effaced), on tinted paper. H. 23 cm., w. 22½ cm.

397 —— No. 42, Madonna enthroned, and Saints. Verso: A Child's head. Black chalk, on tinted paper. H. 36 cm., w. 29 cm.

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398 LILLE—MUSÉE WICAR. No. 43, Madonna and Saints—sketch for the Louvre Marriage of St. Catherine (No. 1154). Black chalk, on tinted paper. H. 35½ cm., w. 22½ cm.

399 LONDON—BRITISH MUSEUM. Large study, once in Vasari's collection, for the Madonna appearing to St. Bernard (Florence Academy, 97). Bistre, ink and white, on greyish prepared paper. H. 35 cm., w. 27 cm.

400 —— Madonna seated on the ground with a Saint kneeling beside her, and two Angels standing over her. Black chalk and white. H. 15½ cm., w. 14 cm.

401 —— Madonna and Angels, and a profile. Pen, on pink prepared paper. H. 12 cm., w. 16½ cm.

402 —— An Apostle in a niche, holding open a large book—study for the St. Mark in the Pitti Gallery. Summary and rough, but good. H. 25 cm., w. 17 cm.

403 —— Three Young Men, one seated, the others standing—studies for the unfinished picture in the Uffizi. Red chalk. H. 20 cm., w. 26 cm.

404 —— The Madonna with the Two Holy Children—a pyramidal group, such as we have in more than one Holy Family by Bartolommeo. Black chalk. H. 13½ cm., w. 10½ cm.

404 A —— The Madonna with the Two Children. Black chalk. H. 14 cm., w. 12½ cm.

405 —— The Madonna with the Infant John and an Angel. Middle period. H. 18½ cm., w. 15½ cm. Photo. Braun, British Museum 2.

406 —— Madonna and Infant John with two Angels and two young Saints. Middle period. H. 18½ cm., w. 16 cm.

407 —— Madonna, a male and a female Saint, Angels and both Infants. Pen, bistre and white, on pink prepared paper. H. 15 cm., w. 22 cm.

408 —— Coronation of the Virgin. Verso: Christ at the Well. (Cf. No. 281.) H. 22 cm., w. 14 cm.

409 —— The Baptist preaching. Madonna for a Nativity, and other figures. Verso: The Baptist preaching, Christ at the Well. Kneeling elderly woman. Middle period. H. 14 cm., w. 21 cm. Photo. Braun. British Museum 1 and 4.

410 —— Winged Putto sitting with legs crossed—elaborated, but free and large cartoon for—if I do not mistake—the altar-piece for the Palazzo Vecchio, never completed, and now in the Uffizi. Black chalk. H. 81 cm., w. 40 cm.

411 —— MALCOLM COLLECTION. No. 84. Angel blowing a trumpet, and draped figure of a Saint for an Ascension. H. 11 cm., w. 15 cm.

412 —— No. 85, Standing draped figure of an Angel. Early. H. 12 cm., w. 15 cm.

413 —— No. 87, Holy Family with Infant John. Black chalk. H. 15½ cm., w. 18 cm.

414 —— No. 88, The Virgin standing. Several sketches of standing Saints with books in hand. Also a lamb. Verso: Diagram for a sun dial. H. 20 cm., w. 28 cm.

415 —— No. 89, Hercules and David. Michelangelesque, yet pretty. I am aware that other attributions have been suggested for this drawing, and there is indeed something here that calls to mind Puligo; but careful study convinces me that it is nevertheless by Fra Bartolommeo. Indeed all doubts are set at rest by the Verso: Two nudes in attitudes of a satyr seizing a nymph. Other figures appear dimly, swift, spirited, and unquestionably Fra Bartolommeo's. Black chalk heightened with white, on brown tinted paper. H. 22 cm., w. 20 cm.

416 —— No. 90, Two male Saints. Pen and bistre wash. H. 18 cm., w. 13 cm.

417 —— No. 91, Christ resurrected standing on a pedestal, with Angels below—study for the Pitti picture (No. 159), spirited, but very poor as treatment of the nude. Black chalk heightened with white, on brown paper. H. 27 cm., w. 17 cm. Photo. Braun, B. Arts 81.

418 —— No. 92, Christ resurrected seated on His Sepulchre. Below, Angels. Another drawing for the Pitti picture (No. 159). Even less satisfactory than the last. Black chalk heightened with white, on brown tinted paper. H. 25 cm., w. 15½ cm. Photo. Braun, B. Arts 82.

419 —— No. 93, Nude standing figure of the Saviour—yet another study for the Pitti picture (No. 159). Red chalk. H. 20½ cm., w. 10 cm.

420 —— No. 94, The Virgin presenting the Infant Christ to Simeon—study for the Circumcision now at Vienna (No. 28). Black chalk, slightly heightened with white, on light brown tinted paper. H. 27 cm., w. 15½ cm.

421 —— No. 96, Standing nude figure of Infant Christ, perhaps for the Louvre altar-piece. Black heightened with white chalk, on brown tinted paper. H. 22 cm., w. 18 cm.

422 LONDON—MALCOLM COLLECTION. No. 97, The kneeling Magdalen. Black chalk, on brown tinted paper. H. 22 cm., w. 18 cm.

423 —— No. 99, Two heads, one of the Virgin, the other of a veiled Nun. Verso: A Child, probably like the head of the Virgin, for the unfinished Uffizi altar-piece. Red chalk. H. 12 cm., w. 17½ cm.

424 —— No. 100, Study for a mystical composition. Excellent. Black chalk heightened with white, on brown paper. H. 56½ cm., 44½ cm.

425 —— MR. G. T. CLOUGH. The Children of Israel marching through the Desert—a most charming composition, lightly and delicately executed (p. 137). Black chalk. H. 20 cm., w. 29½ cm.

426 —— MR. J. P. HESELTINE. Sketch for the altar-piece at S. Marco. Black chalk and white. H. 26 cm., w. 20 cm.

427 —— Putto, and head of another. Black chalk. H. 25 cm., w. 17 cm.

427 A —— Study for a Santa Conversazione. Verso: An Angel kneeling. Pen and white, on pinkish paper. H. 22 cm., w. 15½ cm.

428 —— Nudes—Studies perhaps for the Besançon altar-piece. H. 16 cm., w. 19 cm.

429 —— A Woman carrying a Child, and another leaping up to her. H. 12 cm., w. 8½ cm.

430 —— Madonna with the Holy Children. Verso: Other study for same. H. 19 cm., w. 16½ cm.

431 —— The Angel of the Annunciation. Verso: A nude Man. H. 10 cm., w. 8 cm.

432 —— A Landscape with a Mill in foreground. Verso: Roof of domed Church. H. 15 cm., w. 22½ cm.

433 —— Two Angels, perhaps for a Coronation. H. 17 cm., w. 13 cm.

434 —— Elaborate design for the unfinished altar-piece in the Uffizi, and there are certain differences from the picture:—On each side there are but two Saints erect; the children below are making music and sitting further apart; above them is but one cherub. Black chalk and white. H. 37½ cm., w. 28 cm.

435 —— SIR EDWARD POYNTER. Madonna seated in profile to right, playing with the Child, whom a kneeling Angel has just presented to her. H. 15 cm., w. 20 cm.

436 —— MR. GEORGE SALTING. Three studies for a Madonna, standing with the Child in her arms. H. 20 cm., w. 27 cm.

437 —— Study for the Pitti Resurrection—resembling the Malcolm and other sketches for the same composition. Black chalk and white. H. 28½ cm. w. 20 cm.

438 —— SIR CHARLES ROBINSON (formerly). Elaborate study for an Adoration of the Magi. The Madonna is seated on a platform with Joseph standing beside her. The crowd surges up from right and to left. A remarkable composition inspired by Leonardo and Botticelli, and most daintily penned. (Cf. No. 235.) Pen and ink. H. 28 cm., w. 24½ cm. Photo. S Kensington 2199.

439 MILAN—SIGNOR GUSTAVO FRIZZONI. Head of a Monk, drawn probably from the life, and having in pose—although neither in age nor in character—a likeness to the head of Joseph in a tondo belonging to the Marchese Visconti Venosta at Milan. Black chalk. H. 22½ cm., w. 17 cm. Plate IV. in Frizzoni's "*Quaranta Disegni della Raccolta Morelli*."

440 —— Head of a charming Young Woman looking out slightly to left. Black chalk. H. 25 cm., w. 19½ cm.

441 —— Three studies of the Infant John for the unfinished altar-piece in the Uffizi (No. 1265). Black chalk. H. 22 cm., w. 18½ cm. Plate VI. of Frizzoni's publication.

442, 443 MUNICH—PRINT ROOM. Two black chalk studies of Putti. Both for the unfinished altar-piece at the Uffizi. H. 15½ cm., w. 19¾ cm. H. 18½ cm., w. 18½ cm. Photo. Bruckmann 149, 150.

444 —— Madonna fondling the Infant John. H. 20 cm., w. 15½ cm. Photo. Bruckmann 146.

445 —— An Angel blowing a trumpet, for the fresco of the Last Judgment. H. 16½ cm., w. 12¾ cm. Photo. Bruckmann 148.

446 —— Madonna. H. 17 cm., w. 12 cm. Photo. Bruckmann 152.

447 —— Madonna. H. 11½ cm., w. 16½ cm. Photo. Bruckmann 151.

448 —— Two studies of the Samaritan Woman kneeling. (See No. 281.) Pen, bistre and white. H. 14 cm., w. 19 cm. Photo. Bruckmann 147.

449 —— Head of Saint. Charcoal. H. 37½ cm., w. 26 cm.

450 —— Three studies from the model, dressed only in hose, for the Madonna in the unfinished picture at the Uffizi. Red chalk, effaced and gone over. H. 18 cm., w. 25 cm. Photo. Bruckmann 145.

451 —— Madonna with Catherine, Francis, Sebastian and other Saints, and below two Putti—sketch for an altar-piece, conceivably an idea for the unfinished Uffizi picture. Black chalk heightened with white. H. 19 cm., w. 21 cm.

452 MUNICH—PRINT ROOM. Sebastian and a female Saint. Dainty. Bistre, on pinkish prepared paper. H. 16 cm., w. 11 cm.

453 —— Madonna with Lucy and Sebastian. Early. Very sweet. Pen and white.

454 —— Bust of Woman, head turned down a little to left. Pretty in type, and admirable in handling. Scarcely later than 1509. Black chalk heightened with white. H. 37 cm., w. 26 cm.

455 —— Holy Family, with St. Elizabeth—study for some such picture as the one belonging to Sir Frederick Cook, at Richmond. Black chalk.

456 —— Study for an Assumption, the Madonna ascending to left. Black chalk and white, on pinkish paper. H. 21½ cm., w. 16½ cm.

457 —— Study for an Assumption. Black chalk and white, on pinkish paper. H. 22 cm., w. 16½ cm.

458 —— A Deposition. Black chalk and touch of white. Almost effaced. H. 21 cm., w. 19 cm.

459 —— Madonna enthroned; Paul and other Saints, and the Infant John on the steps—sketch for some such altar-piece as the unfinished one in the Uffizi. Slight black chalk, on pink prepared paper.

460 OXFORD—CHRIST CHURCH LIBRARY (in turn-stand). In a lunette, bust of a Madonna in profile, perhaps for an Annunciation. Red chalk. H. 14 cm., w. 10 cm.

461 —— No. 178, Madonna seated holding the Child on her knee. Raphaelesque, and rather unusual, but probably genuine. Pen, on pinkish prepared paper. H. 20 cm., w. 15 cm.

462 —— No. 194, Free and rapid sketch for the Pitti Resurrection. Black chalk, on pink prepared paper. H. 20½ cm., w. 16½ cm.

463 —— THE UNIVERSITY GALLERIES, CHAMBERS HALL COLLECTION. Head of the Saviour in profile to right. Red chalk. H. 26 cm., w. 20½ cm.

464 PARIS—LOUVRE. No. 47, Half-length figure of a youngish Man holding a heavy book. Catalogued as Andrea del Sarto's, and as such accepted even by Morelli,* but obviously Fra Bartolommeo's, and in the same technique, same pose, and after the same model as the two studies in the Albertina for the St. Bartholomew in the Pitti altar-piece (No. 208). Red chalk. H. 9½ cm., w. 7 cm. Photo. Braun, Louvre 133.

464 A —— No. 53(C), Study for the Dead Christ in the Pitti "Pietà," clearly Bartolommeo's, but ascribed to Andrea del Sarto. Black chalk. H. 15 cm., w. 23 cm.

465 —— No. 75, A kneeling Woman adoring—study for a Madonna in a Nativity. Black chalk heightened with white, on greyish paper. H. 25 cm., w. 16 cm. Photo. Braun, Louvre 18.

466 —— No. 76, The Madonna standing in the air, and the Infant Christ blessing; perhaps a discarded study for the Besançon altar-piece. Black chalk on greyish paper, pricked. H. 22½ cm., w. 18 cm.

467 —— No. 77, The Flight into Egypt. Black chalk on grey paper. H. 25 cm., w. 20 cm.

468 —— The Madonna seated, visible to below the knees with the Child in her lap—study for the altar-piece in S. Martino at Lucca (p. 137). Black chalk and white, on greyish brown paper. Squared for enlarging. H. 30 cm., w. 20 cm. Plate xci.

469 —— No. 80, Madonna seated, two Saints kneeling, and four others standing—study for a picture of about 1515. Red chalk. H. 19½ cm., w. 16 cm. Photo. Braun, Louvre 20.

470 —— No. 81, Draped youngish Man, standing, supporting a heavy book on his hip—study from the life perhaps for the figure on the right in the Pitti Resurrected Christ (No. 159). Black chalk and white, on greyish brown paper. H. 33½ cm., w. 16 cm. Photo. Braun, Louvre 21.

471 —— No. 82, Study for a Holy Family, close to the picture now in the Corsini Gallery at Rome. Black chalk, on pink prepared paper. H. 15½ cm., w. 20 cm.

472 —— No. 83, A draped figure, holding a sword—study from the life for the St. Paul now in the Lateran. Photo. Braun, Louvre 23. Verso: Three other studies for the figure, and one of drapery. Black chalk and white, on grey paper. H. 38 cm., w. 21 cm.

473 —— No. 84, Study for a Holy Family, charming and playful. H. 11½ cm., w. 10½ cm. Photo. Braun, Louvre 25.

474 —— No. 85, The Madonna enthroned, two Saints and the Infant John. Late. Black chalk and white, on pink prepared paper. H. 21 cm., w. 18½ cm. Photo. Braun, Louvre 24.

475 —— No. 1526, Holy Family. Black chalk and white. H. 14 cm., w. 20 cm.

476 —— No. 1962, Madonna, a Young Woman running away. The latter figure has a certain correspondence to one in the Chantilly sketch for the Last Judgment. Photo. Braun, Louvre 31. Verso: A Woman in long trailing robe, walking to right, and a skeleton. H. 16 cm., w. 23½ cm.

* "Kunstchr.," 1891-92, p. 292.

477 PARIS—LOUVRE. No. 1963, Studies for a Holy Family with two Angels; and two separate sketches for a Madonna. Rather early. H. 22½ cm., w. 15½ cm. Photo. Braun, Louvre 30.

478 —— No. 1964, Study for a Coronation of the Virgin. Very early. H. 23 cm., w. 16½ cm. Photo. Braun, Louvre 28.

479 —— No. d'Ordre 206, Marriage of St. Catherine.

480 —— No. d'Ordre 209, Holy Family. Black chalk.

481 —— No. d'Ordre 220, Madonna with the Child in her arms. Black chalk. H. 13½ cm. w. 9½ cm. Photo. Braun, Louvre 26.

482 —— No. d'Ordre 221, Sketch for an altar-piece, and above it two Saints in the air. Black chalk and white.

483 —— No. d'Ordre 223, Madonna for an Assumption. Black chalk and white. H. 28 cm., w. 20½ cm. Photo. Braun, Louvre 27.

484 —— No. d'Ordre 229, Madonna holding the Child, to whom two Angels are introducing the Infant John. On the left, Joseph. Very early. Pen and ink, on pinkish prepared paper. H. 21 cm., w. 17½ cm. Photo. Braun, Louvre 32.

485 —— Sketch for the Louvre "Noli me Tangere." Ascribed to Albertinelli. H. 19 cm., w. 21½ cm. Photo. Braun.

487 —— HIS DE LA SALLE COLLECTION. No. 7, The Madonna. Very early. Verso: The Madonna with the Infant John. Pen and wash heightened with white, on pink prepared paper. H. 22 cm., w. 16 cm.

488 —— No. 15, The Way to Golgotha—after Schongauer. H. 14 cm., w. 20 cm.

489 —— No. 16, Two drawings on same mount, female Saints, copied from some German master. H. 15 cm., w. 12 cm. H. 15 cm., w. 11 cm.

490 —— No. 17, Christ at the Well. (See No. 281.) Verso: Two Madonnas. H. 13 cm., w. 11 cm.

491 —— M. LEON BONNAT. Studies for a Resurrection. Red chalk.

492 —— Studies for a Last Judgment. Red chalk and pencil.

493 —— Descent from the Cross. Red chalk.

494 —— Two Studies of half-length Madonnas. Silver-point (?).
A number of sketches bound in a book, nearly all with the pen and ink, and averaging about 20 cm. by 15 cm. in size. The following are the more important:—

495 —— An Apostle and Monks. Verso: The Flagellation.

496 —— The Entombment. Plate lxxxix. (p. 135). Verso: Holy Family and Angels.

497 —— The Visitation. Verso: Two draped figures.

498 —— The Annunciation. Verso: The Visitation.

499 —— The Annunciation. Verso: St. John in the Wilderness. Plate xc. (p. 135).

500 —— The Expulsion. Verso: The Crucifixion.

501 —— Various studies. Verso: Visitation and an Angel.

501 A —— Studies on back and front of Angels for the S. Maria Nuova fresco of the Last Judgment.

502 —— The two Holy Children in a landscape—a Leonardesque motive well known through two versions by Marco d'Oggiono, one at Hampton Court, the other in the collection of Mr. Ludwig Mond of London. Verso: "Noli me Tangere." Red chalk.

503 —— Study for an Entombment. Verso: Holy Family and Angel.

504 ROME—CORSINI GALLERY. No. 127618, Madonna enthroned, with Catherine kneeling to left, a Saint standing beside her, and to right St. Stephen recommending a Prelate as donor. Possibly an early sketch for the Louvre altar-piece No. 1154, which, however, is more crowded, and lacks the donor. He suggests the Besançon picture. Summary, but in essentials excellent. Black chalk, heightened with white. H. 25½ cm., w. 19 cm. Photo. Anderson 2817.

505 —— No. 130496. Study for the very early miniature-like Circumcision in the Uffizi (No. 1161). Verso: Three figures. Pen and wash.

506 —— No. 124058, St. Antonino giving alms—a subject, to my knowledge, treated but once again, and that by the one Venetian whom Fra Bartolommeo so frequently and so singularly recalls Lorenzo Lotto. The latter's version is more animated, and dramatic. The drawing, as befits the more academic traditions of Florence, is clearer and more harmonious in arrangement. Pen, ink and white. H. 32 cm., w. 21½ cm. Photo. Anderson 2816.

507 TURIN—ROYAL LIBRARY. No. 15616, Study for a Madonna enthroned, and Saints. Pen and ink. Verso: Study of hands. Black chalk.

508 —— No. 15617, Head of Monk. Black chalk.

509 VIENNA—ALBERTINA. Sc. Rom. 111, An Angel, and St. Catherine. Two separate drawings mounted together. The Angel, as Prof. Wickhoff has already observed, is a study for the one in the lower left-hand corner of the Vision of St. Bernard (Florence Academy, 97). The Saint is for the picture at Lucca, representing God the Father with the Magdalen and St. Catherine. Black chalk and white, on brown paper. H. 30 cm., w. 42 cm. Photo. Braun, Vienna 16. Plates 61 and 453 of Albertina Publication.

510 —— Sc. Rom. 115, Assumption of the Virgin. Red chalk and white, on pink prepared paper. H. 21½ cm., w. 16 cm. Albertina Publication, Plate 565.

511 —— Sc. Rom. 119, Two sketches of a Young Man holding a book. Studies from the life for the St. Bartholomew in the Pitti altar-piece (No. 208). Red chalk. H. 25½ cm., w. 19 cm. Photo. Braun, Vienna 17. Schönbrunner, Albertina Publication, Plate 15.

512 WEIMAR—LIBRARY. Bust in profile to left of a Young Woman. Summary, but good. Red chalk. H. 35 cm., w. 23½ cm. Photo. Braun, Weimar 19.

513 —— Head in profile to left of a Man looking up. Study for the donor in the Lucca “Madonna della Misericordia” (p. 138). Morelli* regarded this as a copy, but it would seem he was mistaken. Red chalk. H. 35 cm., w. 25½ cm. Photo. Braun, Weimar 20.

514 —— A Young Man in helmet on a careering horse. Study perhaps for the St. George painted for Pier Pugliese, and now lost. Morelli* denies the authenticity of this sheet, but I cannot agree with him, nor do I understand his grounds. The horse is certainly far from faultless as a drawing, but we scarcely expect from a delicate, cloistered monk an intimacy with the stables. The spirit of the sketch is Leonardesque. Black chalk heightened with white, on greyish paper; squared for transfer. H. 27 cm., w. 28 cm. Photo. Braun, Weimar 24.

515 —— Sketch for the St. Bernard for the picture of that Saint's Vision in the Florence Academy (No. 97). Black chalk heightened with white, on greyish ground. H. 26 cm., w. 20½ cm. Photo. Braun, Weimar 25.

516 —— Head of a shaggy-haired Man. A study, it would seem from the life, for the head of the Evangelist in the “Pietà” at the Pitti Palace (No. 64) (p. 137). Morelli regarded this as modern,* but with every desire to agree with him I cannot help believing that he was mistaken. No forger would have got Bartolommeo's action so well, nor something so characteristic of him as the lines of the neck; nor, again, would he have been likely to hit upon the old master's least recurrent technique. Soft black chalk, on greyish ground. H. 34 cm., w. 25 cm. Photo. Braun, Weimar 29.

517 —— Female figure erect with a sword held high in her right hand. Study for an allegory of Justice (p. 137). This sheet, than which I should be at a loss to name anything more distinctively characteristic of Fra Bartolommeo, was by Morelli ascribed to Sodoma.* But this is so singular an opinion that I wonder whether Mr. Habich has not misunderstood and misreported the great critic. Black chalk heightened with white, on greyish ground; squared for enlarging. H. 36 cm., w. 18 cm. Photo. Braun, Weimar 33.

518 —— Head of Woman in profile to left, and three studies from life for a Madonna and Child, a Magdalen, and a female Saint with a palm—possibly sketches for the altar-piece still at S. Marco. Morelli is reported to have declared this also to be a forgery. I do not share this opinion. Red chalk. H. 27 cm., w. 19½ cm. Photo. Braun, Weimar 8.

519 WINDSOR—ROYAL LIBRARY. Madonna standing in the midst of five kneeling Angels, a Monk and the Infant John. Early. H. 22 cm., w. 16 cm. Photo. Braun, Windsor 92.

520 —— Madonna standing in the midst of four kneeling Angels, and the Infant John. Early. Photo. Braun. Windsor 93. Verso: Madonna with two kneeling Angels. Photo. Braun, Windsor 90. H. 22 cm., w. 16 cm.

521 —— Floating Angel seen in profile to right. Pen, heightened with white. H. 12 cm., w. 15 cm.

522 —— The Temptation of St. Antony. Photo. Braun, Windsor 96. Verso: A Woman with a Child flung over her shoulder, running before a horseman. Rather tame. Early. Photo. Braun, Windsor 95. H. 16 cm., w. 22 cm.

* “Kunstchr.” Nov. 24, 1892.

523 WINDSOR—ROYAL LIBRARY. Madonna seated, and kneeling Joseph presenting the Infant John. Early. Verso: Baptist and another Saint conversing. H. 22 cm., w. 16 cm.

524 —— Study for altar-piece. Madonna enthroned with four Saints standing, and two Angels seated on steps. Early. Photo. Braun, Windsor 91. Verso: Madonna seated. H. 20 cm., w. 16 cm.

525 —— Madonna draped in Venetian fashion, with Child on lap. H. 16 cm., w. 11 cm.

526 —— Madonna with Child. H. 16 cm., w. 11 cm.

527 —— Five Saints, three male and two female, in conversation. Early. H. 16 cm., w. 22 cm. Photo. Braun, Windsor 98.

528 —— Madonna in red chalk, and draped Female, in pen and ink.

SCHOOL OF FRA BARTOLOMMEO

529 FLORENCE—UFFIZI. No. 344 (cornice 87), Madonna seated. On the right two Angels presenting the Infant John, and on the left an Angel and Joseph kneeling. Pen, wash, and white, on bluish prepared paper. Photo. Braun, Florence 212. Verso: The Virgin seated with the two Infants at her knee, Joseph and Elizabeth. Pen and ink, on white paper. Photo. Brogi 1891. Diameter 16½ cm. This leaflet is ascribed to P. di Cosimo, but a comparison with any of Fra Bartolommeo's early drawings must convince one that it is an old copy after an original by the same hand.

BENOZZO GOZZOLI (pp. 6-12)

530 CHANTILLY—MUSÉE CONDE. A sheet containing Christ as Judge, and two Angels, studies for a Last Judgment. Above, an Angel in profile kneeling, and the palm of a hand (p. 7). Photo. Braun, B. Arts 10. On the reverse the head of a Monk—apparently a portrait of Fra Angelico. Sepia wash heightened with white, on buff prepared paper (p. 8). H. 25 cm., B. 15½ cm.

531 —— A Saint reading (p. 9). Photo. Braun, B. Arts 9. Verso: Study for an Evangelist looking straight out, with his right hand held out, and a book on his left knee. Bistre and white, on greenish paper. H. 19 cm., w. 14 cm.

532 DRESDEN—PRINT ROOM. The full-length figure of St. Michael holding the hilt of a sword in his right hand, and a globe in his left. Above him a nude Putto walking (p. 10). Sepia wash, on white paper rubbed with red chalk. Plate vi. On reverse side: A Lion and a nude Youth with a mantle on his wrist. Silver-point and white, on brownish prepared paper. H. 24½ cm., w. 14 cm.

533 —— Monks under a porch receiving a Girl Saint. She is attended by her women friends. Pen and ink, with slight touches of pink chalk, on white paper (p. 10). H. 16 cm., w. 10 cm. Reproduced in Hanfstaengl's "Dresden Drawings."

534 FLORENCE—UFFIZI. No. 12 (cornice 23), Gabriel, kneeling almost in profile to right, with his right hand held out from the elbow, and the left with an olive branch in it, kept close to the knee. In attitude and silhouette this figure is identical with the Angel of the Annunciation in the *predella* of the Lateran picture painted in 1450. Nevertheless, the more robust type, and the better understanding of the draperies, bespeak a considerably later date for the drawing. If we examine the Gabriel in the fresco of the Campo Santo at Pisa, painted by Benozzo towards the end of his career, we shall see that there also he has not changed in outline, but grown still more robust, even heavy. The inference to be made is that Gozzoli had small power of reacting against, or advancing upon, his first well-learned lessons. He had learned to draw certain silhouettes, and was, at need, ever ready to use them like so many punches. What change was inevitable had to take place within the fixed outlines, because to alter these required serious command over the figure in action, and that apparently cost him too much trouble. Bistre wash heightened with white, on pink prepared ground. Photo. Philpot 743. Verso: A powerful male Nude walks along facing to left. He wears a cap and holds his hands as if with both he was carrying a club. He may have been studied for a Hercules. Pen and ink. H. 20 cm., w. 14½ cm.

535 FLORENCE—UFFIZI. No. 71 (cornice 17), Christ on the Cross, and below to the right the Young Evangelist. Catalogued as "Anonymous, Florentine School" (p. 11). Bistre and white, on brown prepared paper. H. 16½ cm., w. 14½ cm.

536 —— No. 20 (Cat. II.), Head of a little Girl seen full face, simple and severe. This would seem to have been done from life by Benozzo at St. Gimignano, or soon afterwards at Pisa. Pen and white, on pink prepared paper. H. 14 cm., w. 9 cm.

537 —— No. 1358 (Cat. II.), A Cardinal followed by an Acolyte. Inscribed in an oldish hand "Giulio da Forli," and therefore attributed to this otherwise unknown painter (p. 11). How came this ascription of a genuine drawing by Benozzo to an unheard-of name like this? I have no suggestion to offer, yet it may not be without interest to note that in 1447 a Pietro Iachomo da Furli was, along with Gozzoli, assisting Fra Angelico in St. Peter's. (See "Spogli Vaticani" by Adamo Rossi, in "Giornale di Erudizione Artistica," vol. vi. p. 151.) Pen and ink. H. 12 cm., w. 6 cm. Plate viii.

538 —— No. 26^a, Study of Architecture and Landscape. In foreground, a pavement tessellated with squares of pink, blue, buff and white marble. To right, standing upon this pavement, an arcade of three arches supporting a palace. To left, two palaces seen in profile. Beyond them the country, stretching upward to a hilly horizon. The buildings are pinkish brown, the openings in sepia, the landscape brown and grey, the sky white and grey. There is nothing in this design which as draughtsman ship is peculiarly Benozzo's; but the colouring is his, so that the attribution to him is probably correct. If his, then from his last years. H. 30 cm., w. 27 cm.

539 —— MR. CHARLES LOESER. St. Augustin sitting under a tree, suffering from a toothache. A Man addresses him, and behind him appears a Woman kneeling, and between them a Woman standing. To the right, a figure sketched so hastily as to be scarcely decipherable. In the background are a town-wall and a running stream. Pen and ink, on pink prepared paper. Very small. This drawing, as is sufficiently proved by an almost illegible inscription, was intended for the frescoes at S. Gimignano depicting the story of St. Augustin; but, owing doubtless to the triviality of the episode, was slightly changed to represent "St. Augustin moved by a voice from Heaven, while reading St. Paul, in the presence of his friend Alipius." As the fresco comes between the window and the wall, the oblong composition of the drawing had to be narrowed. In quality it is not quite on a level with one or two of Benozzo's earlier drawings. The line, for instance, is not so delicate. The modelling, however, is excellent.

540 LONDON—BRITISH MUSEUM. The Madonna appearing to a Girl Saint, who sits up in her bed. She is attended by men and women friends. Pen and ink, on pinkish prepared paper (pp. 10, 11). H. 17 cm., w. 14 cm. Plate vii.

541 —— A roundel containing the figure of St. Francis holding a Cross in his right hand, and pointing with his left. Ascribed to Angelico, but clearly not his. The type, the pointing hand, the folds, all speak for Benozzo, to whom I would ascribe it. It is not quite impossible, however, that its real author was Benozzo's Umbrian pupil, Niccolo Alunno. The figure probably was intended for a St. Francis, to be painted on the frame of an altar-piece, or along with other roundels under some fresco. Bistre and wash, on buff ground. Diameter 11 cm. Photo. Braun, Br. Mus. 40.

542 —— MALCOLM COLLECTION. No. 8, A bare-headed young Man, in a cloak, pointing with his right hand as he walks. Following him a turbaned Youth, in jerkin and hose, with his sword dangling by his side, and his left hand held out. He doubtless served for a young king carrying a monstrance in his hand in an Adoration of the Magi. Pen and ink slightly washed with bistre, on pink prepared paper. H. 20 cm., w. 16½ cm. Plate ix.

543 —— No. 9, Design for a Presentation of the Virgin in the Temple. This is ascribed to Neri di Bicci, but is a most intimately characteristic work of Benozzo's middle years. What could be more his than the types, the architecture and the arrangement? To make comparisons with other drawings alone, note the likeness between the Virgin and the young female Saint in the small design at Dresden, and the resemblance between the figures on either side of the High Priest and one in the other small design at the British Museum. Like those, this Presentation was probably a sketch intended for the employer's eye, but is freer and bolder, although at the same time much less delicate. Pen outline, bistre wash, buff for the halos and some of the robes, and pale pink for the roofs. H. 21 cm., w. 28 cm.

544 LONDON—SOUTH KENSINGTON MUSEUM—DYCE COLLECTION. No 173, Madonna seated with an Angel on each side. On the left on a larger scale than the other figures, a Saint adoring. To the right a Youth seated, seen from behind, painting. Sepia wash and white (which has turned black), on brown paper. H. 14½ cm., w. 19½ cm.

545 ROME—CORSI尼 GALLERY. No. 128283, A Cardinal holding by the hand a kneeling Bishop. Similar in character, of the same date, and perhaps intended, like No. 537, for one of the Montefalco frescoes. Ascribed to Fra Angelico. Pen and ink. Verso: Head of a Bishop. Silver-point, on purple prepared ground. H. 22½ cm., w. 16 cm.

545^a STOCKHOLM—NATIONAL MUSEUM. A cherub's head seen against a halo, and framed in by eight wings decoratively arranged. Pen and bistre, on ruddy ground. Reproduced in Dr. Osvald Sirén's "Dessins et Tableaux de la Renaissance Italienne dans les Collections de Suède." Verso: A nude young man standing with a reed in his right hand; behind him a lion. Pen and bistre on greyish ground. Plate i. of C. F. Lindberg's "Handzeichnungen Alter Meister," Stockholm, R. Blaedel & Co., 1889. These two drawings are ascribed to Angelico, but I am confident that they are Benozzo's. The face of the cherub, the features, the hair, are clearly his; and to no other master can we attribute the study for the model on the verso. This young man is too naturalistic for Angelico, although he may have been drawn in that painter's studio, for we find him clothed like a fair knight in that exquisite work of Fra Giovanni's school in the National Gallery, the Rape of Helen (No. 591). Our sketch might seem to confirm the attribution of that little panel to Benozzo, an attribution which I nevertheless regard as improbable, for the picture contains elements Benozzo would not have cast off, had he once possessed them. The nude in the sketch should be compared with Gozzoli's St. Sebastian at Montefalco, or better still, with another St. Sebastian in Sant' Agostino at San Gimignano (Photo. Alinari 9559).

546 WINDSOR—ROYAL LIBRARY. Head of a Youth, smooth faced and curly haired, turned a little to right, with a frank, direct look. The execution is not quite on a level with the excellence of the conception, but the whole is not unworthy of Benozzo. Silver-point on white, on brown prepared paper. Verso: Four Saints not unlike those on the verso of No. 176, by a feeble follower of Fra Angelico. Benozzo thus would seem to have drawn his head on the back of some sketches by a fellow pupil. It is probable therefore that this head dates from his early years before he had left Angelico's workshop. Pen and ink. H. 23½ cm., w. 17 cm.

SCHOOL OF BENOZZO

547 BERLIN—HERR VON BECKERATH. Four heads, two full face, and two in profile. Black chalk heightened with white, on brown paper. H. 24 cm., w. 14 cm.

548 FLORENCE—UFFIZI. No. 15 (cornice 24), St. Paul seated. A not unimpressive figure; but, although better, probably by the same hand that made Nos. 551, 552, 553, 554, all copies after Benozzo. Pen, wash and white. H. 33 cm., w. 17 cm.

549 —— No. 45 (cornice 24), Four figures, one being a St. Peter, and the others Franciscan Monks, two of them Cardinals. Old copy, after a drawing by Benozzo. Bistre and white, on pink prepared paper. H. 15 cm., w. 20 cm.

550 —— No. 70 (cornice 24), A young Moorish King, with monstrance in his left hand. This is a copy, perhaps after the drawing in the Malcolm Collection (No. 542), or more probably after the finished figure, slightly varied, in the painting. A Child, copied probably from the same picture. A silly Youth. Bistre and white, on brown paper. H. 18 cm., w. 22 cm.

551 —— No. 85 (cornice 24), The Virgin and the Baptist—copies after figures in a Crucifixion. This and the three following, as well as No. 548, would seem to be by the same hand—possibly Pier Francesco Fiorentino's. Pen, wash and white, on yellowish paper. H. 27 cm., w. 17½ cm. Photo. Braun, Florence 253.

552 —— No. 87 (cornice 24), St. Catherine kneeling and two monastic Saints standing. Copy after figures in an altar-piece. Photo. Braun, Florence 255. Verso: The Holy Face. Same hand as No. 551. Pen, bistre wash and white, on yellowish paper. H. 24 cm., w. 12½ cm.

553 —— No. 88 (cornice 24), A monastic Saint standing. Same hand as last. Pen, wash and white, on pinkish paper. H. 21 cm., w. 9½ cm. Photo. Braun, Florence 258.

SCHOOL OF BENOZZO

554 FLORENCE—UFFIZI. No. 89 (cornice 24), A female Saint standing. Companion to the last, like which it may have been copied after the same altar-piece as No. 552. Pen, wash and white, on pinkish paper. H. 23 cm., w. 12 cm. Photo. Braun, Florence 257.

555 —— No. 235 (cornice 23), Copy after the figure of a Youth seated painting, seen from behind, in the drawing at South Kensington. Bistre wash and white. H. 16 cm., w. 18 $\frac{1}{2}$ cm.

556 —— No. 19 (Cat. II.), Head of a Bishop, another of a Saint, two hands, a youthful Nude, and a Child. Verso: Head of a Monk. These sketches are imitations by a pupil of Benozzo's later manner. Pen, black chalk and white, on pink prepared paper. H. 20 cm., w. 22 cm.

557 —— No. 22 (Cat. II.), Sketch for a Madonna and Child, a Child's head, and two Putti. Same kind, and probably same hand, as last. Pen, black chalk and white, on pink prepared paper. H. 18 cm., w. 24 cm.

558 —— No. 28 (Cat. II.), A nude Child, study for the Infant Christ in an Adoration or Marriage of St. Catherine. A Child's hand. On larger scale the child's head and upper part of squatting child, with hands folded across his breast. Also an adult's head lying on a cushion. Verso: A Saint, the head just barely discernible, blessing with his right hand. These drawings, particularly the one for the Saint, come very close to Benozzo in his later phase, and possibly are his, despite their absurd attribution to Uccello. But it is wiser perhaps to give Benozzo the benefit of the doubt, and to believe that he could not have drawn heads so crude as the heads of these children. Bistre and white, on buff prepared paper. H. 23 $\frac{1}{2}$ cm., w. 17 cm. Photo. Philpot 364.

559 OXFORD—CHRIST CHURCH LIBRARY. Four Nudes in various attitudes. Ascribed to Cosimo Rosselli. Bistre and white, on buff prepared paper. H. 18 $\frac{1}{2}$ cm., w. 27 cm.

559^a STOCKHOLM—NATIONAL MUSEUM. A monk and a nun holding a book. Pen wash and white on brown ground. Reproduced in Dr. Osvald Sirén's "Dessins et Tableaux de la Renaissance Italienne dans les Collections de Suède." Verso: A cherub. Pen and bistre on pale red ground. H. 16 $\frac{1}{2}$ cm., w. 14 cm. This sheet, ascribed to Angelico, is clearly by a follower of Benozzo.

BICCI DI LORENZO? (p. 13)

560 OXFORD—THE UNIVERSITY GALLERIES. Head of a middle-aged, smooth-faced Florentine Burgess in profile to left. Five short lines of writing in Gothic script indicating the colours. Inscribed, in much later hand: Paulo, uccello. delin. 1425. Hence the attribution to Uccello. Pen and ink, on pinkish prepared paper. The face coloured pink, the hood blue, and the coat light brown. H. 11 $\frac{1}{2}$ cm., w. 11 cm.

SANDRO BOTTICELLI (pp. 60-66)

561 BERLIN—KUPFERSTICKKABINET. Drawings in pen and ink, sketched in with the stile, to illustrate Dante's "Divina Commedia" (pp. 63-66). Published as follows:—"Zeichnungen von Sandro Botticelli zu Dante's 'Goettlicher Komoedie' nach den Originalen im k. Kupferstichkabinet zu Berlin, herausgegeben im Auflage der Generalverwaltung der k. Museen von F. Lippmann." Berlin, G. Grot'sche Verlagsbuchhandlung, 1887. The above is in facsimile. There is also an edition reduced to half the size of the originals, and including the sheets in the Vatican Library:—"Drawings by Sandro Botticelli for Dante's 'Divina Commedia,' with an Introduction and Commentary by F. Lippmann." London, Lawrence & Bullen, 1896.

562 FLORENCE—UFFIZI. No. 187 (cornice 55), Lunette with three Angels floating and singing. Ascribed by Morelli to a pupil ("Kunstchronik," Nov. 24, 1892) (p. 62). Pen and white, on pinkish prepared ground. H. 10 cm., w. 23 $\frac{1}{2}$ cm. Plate xliv.

563 —— No. 188 (cornice 55), Study for the Baptist standing (p. 61). Pen and white, on pinkish prepared ground. H. 36 cm., w. 15 $\frac{1}{2}$ cm. Plate xli.

564 FLORENCE—UFFIZI. No. 193 (cornice 57), Study for a St. Jerome (p. 62). Silver-point and white, on greyish pink paper. H. 24½ cm., w. 12½ cm. Plate xlii.

565 —— No. 202 (cornice 54), Angel standing in profile to right, with his right arm held up. An authentic but not important drawing, which may be brought into relation with the Angels pulling aside curtains in the Florence Academy altar-piece, and in the Ambrosiana tondo. I should date it at sometime toward 1490. Pen, bistre wash and white. H. 27 cm., w. 16 cm. Photo. Braun, Florence 132.

566 —— No. 209 (cornice 53), Nativity. Morelli (*op. cit.*) describes it as by a pupil of Lorenzo di Credi and Botticelli! (p. 62). Pen and white, on pinkish paper. It has been several times folded, and thoroughly gone over. H. 26 cm., w. 16 cm. Plate xliii.

567 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 11, Study for an allegorical figure of Abundance (pp. 60-61). "Fine pen on light reddish ground, in bistre, the shadows hatched, and the high lights indicated with white." The cornucopia and the putto to the left are in black chalk, and rougher. H. 31½ cm., w. 25½ cm. Plate xl.

568 MILAN—AMBROSIAN LIBRARY—LIBRO RESTA. Study for a Pallas. Ascribed to Fra Filippo Lippi (p. 63). Pen and ink. H. 19½ cm., w. 9 cm. Photo. Braun, Milan 258.

569 —— Study for a St. Thomas kneeling in profile to right, with arms outstretched. The figure has been taken over with scarcely a change by the engraver who executed the thoroughly Botticellian print of an Assumption. Indeed, our drawing may have been made expressly for it. The quality is scarcely better than in the Uffizi Nativity, and indicates that, like this, it belongs to Sandro's declining years, but is nevertheless somewhat earlier. Pen, bistre wash and white, on washed ground. H. 19 cm., w. 18 cm. This and the above drawing are mounted on the same sheet, and have been photographed together, by Braun. See above.

570 ROME—VATICAN LIBRARY. A number of sheets for the illustrations, the bulk of which are at Berlin, for Dante's "Divina Commedia" (pp. 63-66). Published as follows:—"Zeichnungen von Sandro Botticelli zu Dante's 'Goettlicher Komoedie' nach den Originalen im Vatikan zu Rom. Ein Supplement zu dem Codex im K. Kupferstichkabinett zu Berlin. Herausgegeben von Josef Strzygowski." Berlin, Grote'sche Verlagsbuchhandlung, 1887. Also in F. Lippmann's more popular edition of the entire work, London, Lawrence & Bullen, 1896.

SCHOOL OF BOTTICELLI (pp. 66, 67)

571 CHATSWORTH—THE DUKE OF DEVONSHIRE. St. Roch between SS. Catherine and Antony Abbot. Highly coloured, each in a separate panel—all within a frame drawn in bistre. Was not this perhaps done in preparation for the triptych in San Felice in Piazza at Florence, painted by a follower of Botticelli and Filippino?

572 DARMSTADT—PRINT ROOM. Design, perhaps for an embroidery, representing the lower part of a Descent of the Holy Spirit (p. 67). Pen and bistre. Plate 578 of Albertina Publication.

573 FLORENCE—BIBLIOTECA RICCIARDIANA. (Codex 1711) *Fior di Virtù*. Inside of first page. Sketch of winged female figure floating with right foot over vase. In her extended right hand she holds flowers, and in her left an astrolabe. There is an almost exact correspondence between this sketch and the painting on the back of a lady's profile of Botticelli's School belonging to Miss Cohen of London (Photo. New Gallery, 1894). The drawing, however, is of superior quality to the painting, and closer to Botticelli in feeling, although the technique is not quite that of a strict follower. Pen and wash. H. 20 cm., w. 14 cm.

574 —— UFFIZI. No. 189 (cornice 55), Sketch for lower part of male figure standing in a landscape. Ascribed to Sandro, but too poor and too angular for him. It is by a follower of Sandro's Pollajuolesque manner. Pen and bistre heightened with white, on pinkish prepared paper. H. 12 cm., w. 10 cm. Photo. Brogi 1723.

575 —— No. 201 (cornice 52), Study for a Pallas (p. 66). Pen and bistre heightened slightly with white, on pinkish ground. Squared for enlarging. H. 22 cm., w. 14 cm. Photo. Brogi 1725; Braun, Florence 134.

576 —— No. 208 (cornice 52), Study for a Fides, by a follower of Sandro's Verrocchiesque manner. Black chalk, wash and white, on pinkish prepared paper. H. 21½ cm., w. 15 cm. Photo. Braun, Florence 136.

SCHOOL OF BOTTICELLI

577 FLORENCE—UFFIZI. No. 1248 (cornice 87), Two Youths kneeling in the midst of four other figures. Above them the Holy Spirit. Ascribed to P. di Cosimo, with whom it has but a remote although a certain affinity (p. 67). H. 16 cm., w. 11 cm. Plate xlvi.

578 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 12, An allegorical figure of Faith (p. 66). Pen and bistre heightened with white, on light brown paper. H. 25 cm., w. 17½ cm. Plate xlvi.

579 —— No. 13, Madonna and Child. Feeble and niggling, but pretty. Child's head and Virgin's shoulder almost effaced. Pen and bistre. H. 24½ cm., w. 14½ cm.

580 —— MR. JAMES KNOWLES. A group of draped figures copied from the right part of an Adoration of the Magi. Mr. Horne tells me that the original was a fresco that once existed in the Palazzo Vecchio. Our copy, while accurate, does not seem to be by a pupil of Botticelli. Bistre and body colour. H. 44 cm., w. 22½ cm. (torn at the edges). Reproduced in Ottley's "School of Design."

581 OXFORD—UNIVERSITY GALLERIES. Elaborated version by inferior hand of the drawing in the Uffizi for a Pallas (No. 575). Bistre and white, on ground rubbed with pink. Verso: Female head (life size) after the portrait (of Botticelli's School) in the Städel Institut at Frankfort. A very wretched scrawl. Bistre and much white, on brown prepared paper.

582 PARIS—LOUVRE. No. 424, A King lifts the shroud off two Young Men whom a Saint has just brought to life. Pen on fine silk. H. 29½ cm., w. 23 cm.

583 —— No. d'Ordre 679, Study for a fragment of a "Pietà." The young Evangelist embraces the feet of the dead Christ (of whom no more is visible), while an Angel stands by holding a candelabrum. Crude, and of a quality scarcely as good as Carli's, whom it suggests, but not without a touch of the fascination adhering to Botticelli's even worst followers. Bistre and wash heightened with white, on white paper. H. 21 cm., w. 16 cm. Photo. Braun.

584—M. LÉON BONNAT. Large full length Madonna, tenderly embracing the Child. By follower of Botticelli's last manner. Pen and ink, on yellowish paper.

585 TURIN—ROYAL LIBRARY. No. 15594. St. Paul enthroned. Pen and ink.

586 —— No. 15596, St. Marcia. Pen and ink.

587 —— No. 15597, Pallas. Wash with slight touches of pink.

FRANCESCO BOTTICINI (pp. 40, 41)

588 FLORENCE—LAURENTIAN LIBRARY. Pluteo 40, Codice 53. Medallion in pen and ink of Matteo Palmieri. On fol. 149 verso, is the inscription:—Anno salutis humanae. Mcccclxxij^o & ij^o innij hoc celeberrimum opus consumatum est: Die autem mercurij hora vero xij^a (p. 41).

589, 590, 591 LONDON—BRITISH MUSEUM. Three studies for a Coronation. In one is Christ, in the other the Virgin, and in the third two Angels making music (pp. 40, 41). Bistre and white. Christ and Angels on pale buff washed lightly with greyish blue; Virgin on pearly buff ground. Each, h. 31 cm., w. 21 cm. Plates xxvii. and xxviii.

RAFFAELLE BOTTICINI (p. 125, note)

592 STOCKHOLM—NATIONAL GALLERY. Sketch of a kneeling Virgin for a Nativity. Ascribed to Filippino. I owe my acquaintance with this drawing to Hr. Thiis, and to a photograph lent me by Signor Frizzoni. Silver-point heightened with white, on pinkish ground. H. 23½ cm., w. 13 cm. Plate lxxviii.

BRONZINO (p. 327)

593 FLORENCE—UFFIZI. No. 572 (cornice 215). Portrait head of a Young Man looking out, with his face turned a little to right. Fairly good. Black chalk, on greyish green ground. H. 26 cm., w. 18 cm.

594 — No. 577 (cornice 215), Head of a Young Woman looking down in profile to left (p. 327). Black chalk. H. 22 cm., w. 18 cm. Plate clxxviii.

595 — No. 880 (cornice 846), A Fantasia, based upon Michelangelo's Last Judgment, more interesting to students of pathology than of art. Black chalk and white. H. 1.71 m., w. 1.06 m.

596 — No. 4982 (cornice 545), Design for a Fall of Lucifer. Highly finished, and almost worthless. Black chalk. H. 74 cm., w. 45 cm.

597 — No. 570 (Cat. II.), A number of Putti flying to the right. Dainty, and almost charming. Black chalk. H. 26 cm., w. 18½ cm.

598 — No. 571 (Cat. II.), A Male Nude seated, drawing up his legs and holding his right arm over his face. This is done with considerable freedom, and is much better than most of the other sketches by Bronzino. Black chalk. H. 37 cm., w. 26½ cm.

599 — No. 576 (Cat. II.), Bearded head looking up to left. Smooth and pretty. Black chalk. H. 14 cm., w. 10½ cm.

600 — No. 6357 (Cat. II.), In a circle, a kneeling Female, and outside it two slender Male Nudes. Very pretty. Black chalk. H. 19 cm., w. 31 cm.

601 — No. 6359 (Cat. II.), Two hands and a foot. Highly finished. Black chalk. H. 20 cm., w. 25 cm.

602 — No. 10894 (Cat. II.), Head of a Youth looking down to left. Charming, almost exquisite in its dainty precision (p. 327). Black chalk. H. 15 cm., w. 16½ cm. Photo. Philpot 2612.

603 — No. 13847 (Cat. II.), Head of a Boy looking up sentimentally. If Bronzino's, as is probable, then from his youth when he was closest to Pontormo. Black chalk gone over with white. H. 13½ cm., w. 10 cm.

604 — No. 13848 (Cat. II.), Study for draped left shoulder, arm and joined hands of a male figure. Very neat. Black chalk. H. 17½ cm., w. 15½ cm.

605 PARIS—LOUVRE. No. d'Ordre 19. Two female heads in pain or terror, each on a separate bit of paper. Very neat. Silver-point. Each, h. 13 cm., w. 10 cm.

BUGIARDINI (pp. 249-251)

606 FLORENCE—UFFIZI. No. 228 (Cat. II.), The nude Baptist lightly seated, leaning on his left elbow, with his right hand held up. Timid and precise, but pleasant. Hard black chalk and white, on brownish grey paper. H. 40 cm., w. 24 cm.

607 — CASA BUONARROTI. No. 71. Cartoon for a Madonna suckling the Child. Ascribed to Michelangelo (p. 249). Black chalk, but the Child's arm and torso highly modelled with colour. H. 54 cm., w. 39 cm. Plate cli.

608 — MR. CHARLES LOESER. Head of a Young Woman (p. 251). Black chalk.

RAFFAELLINO DI CARLI* (pp. 86-95; 98-100)

609 BERLIN—HERR VON BECKERATH. Design for a Baptism. Pen and bistre.

609^a DRESDEN—PRINT ROOM. St. Francis embracing the Cross. Bistre and white, on pinkish ground. H. 21½ cm., w. 14½ cm. Photo. Braun, Dresden 28.

610 FLORENCE—UFFIZI. No. 52 (cornice 47), St. Peter enthroned between the Evangelist and St. Sebastian. Ascribed to Verrocchio, and so obviously Carli's that certain students like Dr. Ullmann have attributed it to Garbo. The types and the draperies are unmistakably Carli's. Pen and bistre heightened with white, on brownish ground. H. 24 cm., w. 21 cm.

611 — No. 196 (cornice 55), Half-length figure of the Baptist. Pretty. Ascribed to Botticelli. Pen and bistre heightened with white. H. 15 cm., w. 11 cm.

612 — No. 214^r (cornice 102), A Young Female Saint. Pen and bistre wash heightened with white, on pink prepared paper. Pricked for transfer. Circular. Diameter 12 cm.

613 — No. 216 (cornice 101), The Annunciation. Pen, wash and white, on pink ground. Pricked. H. 12 cm., w. 12 cm.

614 — No. 218 (cornice 102), The Incredulity of Thomas. Pen and wash, on yellowish ground. Pricked. Circular, diameter 12 cm.

615 — No. 221^r (cornice 102), Arched composition of the Resurrection. The Christ was evidently inspired by Garbo's in his Academy picture. The rest is so Umbrian that one is almost tempted to doubt its being even by Carli. Black chalk, bistre and white. Pricked for transfer. H. 34 cm., w. 25 cm.

616 — No. 222 (cornice 51), St. Jerome in Cardinal's robes, reading. Ascribed to Botticelli. Pen and bistre heightened with white. H. 18½ cm., w. 13½ cm.

617 — No. 241 (cornice 101), Christ in the midst of His Disciples. Cartoon for an embroidery on a cope. Bistre and white, on tinted ground. Pricked. H. 30 cm., w. 19 cm. Photo. Brogi.

618 — No. 306 (cornice 61), Study from life for the head of Lawrence in Carli's altar-piece, still at S. Spirito. Ascribed to Ghirlandajo (p. 98). Silver-point heightened with white, on pinkish ground. H. 19½ cm., w. 23½ cm. Photo. Braun, Uffizi 250.

619 — No. 340 (cornice 103), St. Sigismund (p. 99). Pen and bistre heightened with white, on yellowish ground. Pricked. H. 28 cm., w. 13½ cm. Photo. Brogi 1627.

620 — No. 341 (cornice 101), St. Sigismund (p. 99). Pen and bistre heightened with white, on pinkish ground. Pricked. H. 25 cm., w. 11 cm. Photo. Brogi 1628.

621 — No. 345 (cornice 101), Madonna with the Child blessing (p. 99). Pen and bistre, on yellowish ground. Pricked. H. 13½ cm., w. 12½ cm. Photo. Brogi 1634.

622 — No. 346 (cornice 101), Busts of Peter and Paul enclosed within a garland. Pen and bistre, on white paper. Pricked. H. 15 cm., w. 14½ cm. Photo. Brogi 1633.

623 — No. 347 (cornice 101), St. Barbara. Pen and bistre, on white paper. Pricked. H. 23 cm., w. 14 cm. Photo. Brogi 1889.

624 — No. 348 (cornice 103), St. Paul (p. 99). Pen and bistre heightened with white, on pink prepared paper. H. 28 cm., w. 12½ cm. Photo. Brogi 1732.

625 — No. 398 (cornice 282), A Youth almost nude leaning on a highly conventionalised flower-shoot. Ascribed to unknown master of Ferrarese School; yet this figure is an imitation, fairly close, of Garbo's Resurrected Christ. The type, the forms, and the decorative stem—*cf.* support of table in Carli's Vision of St. Bernard, in the British Museum—make it more than probable that the imitator is no other than Carli. Pen and white, on pink prepared ground. H. 20½ cm., w. 12 cm. Plate 288 of Schönbrunner and Meder's Albertina Publication.

626 — No. 441 (cornice 93), Head of a Young Woman looking down to right. Ascribed to Leonardo. Silver-point and white, on pink prepared paper. H. 11 cm., w. 10 cm. Photo. Brogi 1625.

627 — No. 1119 (cornice 101), Female Saint with book and lance. Pen, wash and white, on pink ground. Pricked. Restored. H. 28 cm., w. 19 cm.

* The following drawings, unless otherwise stated, are all ascribed to Garbo.

628 FLORENCE—UFFIZI. No. 1129 (cornice 556), The Marriage of St. Catherine. Ascribed to Domenico Ghirlandajo (p. 100). Pen and water-colour. Background dark greenish blue, curtain back of Madonna red, Catherine's dress red, all the rest clayey buff. H. 42 cm., w. 27 cm. Photo. Alinari 139.

629 —— No. 1771 (cornice 88), Four nude figures. A composition suggesting a plaque and ascribed to Robetta, but the types, the forms, the draperies, and the technique point to Carli. Pen, bistre wash, and much white, on pink prepared ground. H. 23 cm., w. 20 cm.

630 —— No. 219 (Cat. II.), Madonna for a Visitation. Ascribed to Garbo. Pen, wash and white, on yellowish paper. Pricked. H. 14 cm., w. 11 cm. Photo. Philpot 2532.

631 —— No. 220 (Cat. II.), Head of Female. Pretty. Black chalk rubbed with pink. Oval. Diameter 15 cm.

632 —— No. 223 (Cat. II.), Half-length figure of a Bishop in profile to left. Pen, wash and white, on pink prepared paper. Circular. Diameter 15 cm.

633, 634 LILLE—MUSÉE WICAR. Nos. 264, 265. St. Bartholomew. St. Nicholas. Bistre and white, on tinted paper. Pricked. Each, h. 21½ cm., w. 10½ cm. Photo. Braun, Lille 24, 23.

635, 636, 637, 638 —— Nos. 517, 518, 519, 520. A Bishop. A Monastic Saint. St. Agnes. A Female Saint. All ascribed to Lo Spagna, but copies after Perugino by Carli. All gone over. Bistre wash and white. In roundels. Pricked. Diameter of each 13 cm.

639 —— No. 253. St. Mark. Ascribed to Garbo. Pen and bistre wash heightened with white, on tinted paper. In roundel. Pricked. Diameter 16 cm.

640 LONDON—THE BRITISH MUSEUM. The Vision of St. Bernard (p. 98). Pen and wash heightened with white. Pricked. H. 26½ cm., w. 36 cm. Plate lxiii.

641 —— Mater Dolorosa. Bust. Ascribed to Garbo. Bistre and white, on pink prepared paper. Pricked. H. 12½ cm., w. 8½ cm.

642 —— THE MALCOLM COLLECTION. No. 33. The Circumcision. Cartoon for embroidery of a cope. Ascribed to Garbo. Pen and bistre wash heightened with white, on tinted ground. Pricked for transfer. H. 32½ cm., w. 22 cm.

642* PARIS—LOUVRE—HIS DE LA SALLE COLLECTION. No. 125, St. Paul seated. Bistre, white and pinkish wash. Pricked. H. 21 cm., w. 12 cm.

643 —— —— No. d'Ordre 1225. A Cardinal. Pen and wash. Pricked. H. 23 cm., w. 16 cm.

644 —— M. LÉON BONNAT. A draped kneeling figure. Bistre wash.

645 ROME—CORSINI GALLERY. No. 13054. St. Paul.

646 —— No. 13056, St. Christopher. Bistre wash and white. Pricked.

647 —— No. 130457, Saint pointing to open book. Bistre and white, on pink prepared paper. Pricked.

648 —— No. 130458, St. Benedict. Bistre and wash. Pricked.

649 —— No. 130465. SS. Bartholomew and Antony Abbot, in a roundel. Pricked. Bistre and white, on pink prepared paper.

650 —— No. 130466, Christ and the Madonna. Studies for a Coronation. Bistre, on pink prepared paper. Pricked.

651 —— No. 130469. St. Sigismund, in a roundel. Pen and ink, on yellowish paper. Pricked.

652 —— No. 130470, Visitation, in a roundel. Charming. Pen and ink. Pricked.

653 —— No. 131754, Madonna for Annunciation. Bistre, yellowish wash and white. Pricked.

654 —— No. 131755, Female Head, full face. Bistre. Pricked.

655 —— No. 131756, Female Head, profile.* Bistre. Pricked.

656 VIENNA—ALBERTINA. S. R. 512, Head of a curly-haired Angel looking down in profile to right. Ascribed to Garbo, but more probably Carli's. Silver-point and white, on yellow ground. H. 17½ cm., w. 19 cm. Albertina Publication. Plate 404.

657 WEIMAR—LIBRARY. An Angel. Cf. the one between the Madonna and St. Bernard in the Vision of St. Bernard in the British Museum. Bistre and wash. Pricked. H. 21 cm., w. 18 cm. Photo. Braun, Weimar 73.

658 WILTON HOUSE—LORD PEMBROKE. Sketch for an Adoration of the Magi. A crude composition suggested by Botticelli, Ghirlandajo, and Filippino. Catalogued as Florentine School, but as the general character and folds of the draperies prove sufficiently, this is a feeble design by Carli. Bistre and white. Pricked for transfer. H. 24 cm., w. 33 cm. Plate 32 of Messrs. P. and D. Colnaghi's publication of the Pembroke drawings, edited by Prof. S. A. Strong.

* All these Corsini drawings were probably intended as cartoons for embroideries.

SCHOOL OF CASTAGNO

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659 FLORENCE—UFFIZI. No. 67 (cornice 16), large head of a Man, small profile of a Man, a Lion and two feet. All have the uncouth aspect of barbarous bronzes, by some crude follower of Castagno. Pen, bistre and white, on tinted ground. H. 19 cm., w. 24½ cm. Photo. Brogi 1658.

660 —— No. 250 (cornice 18), Head of an Elderly Man, by some follower of Castagno, not devoid of merit, Pen, bistre and white, on yellowish paper. H. 19½ cm., w. 17½ cm. Photo. Brogi 1747.

The following are all by the same hand (p. 16).

661 —— No. 329 (cornice 18), a Saint standing in profile to left with a book in his left hand. Pen and ink on pinkish prepared paper. H. 23½ cm., w. 10½ cm.

662 —— No. 330 (cornice 18), Various draped Females, several with Children in their arms, and a horseman. Verso: Various figures. Pen and ink, on pink prepared paper. H. 27 cm., w. 19½ cm.

663 —— No. 331 (cornice 18), Two Male Saints. Pen and ink, on pink prepared paper. H. 27½ cm., w. 19 cm.

664 —— No. 332 (cornice 18), Several draped female figures. Pen and ink, on prepared pink ground. H. 25½ cm., w. 18 cm.

665 —— No. 14495 (Cat. II.), Headless draped Female, seen from behind. Pen and ink. H. 10 cm., w. 6 cm.

666 —— No. 14496 (Cat. II.), Four draped figures in profile to right. Pen and ink. H. 8 cm., w. 5½ cm.

667 —— No. 14498 (Cat. II.), Spirited sketch of draped figure in profile to left, suggested by Donatello's Apostles on the sacristy doors of S. Lorenzo. Verso: Bold sketch of a head. Pen and ink, on pink prepared paper. H. 17½ cm., w. 10 cm.

668 —— No. 14499 (Cat. II.), Two Apostles conversing, of same kind as recto of last. Verso: Draped male figure. Almost Japanese. Bistre, on pink prepared paper. H. 21 cm., w. 11 cm.

669 —— No. 14500 (Cat. II.), Two draped male figures holding up an open book between them. Pen and ink, on pink prepared paper. H. 12 cm., w. 12 cm.

COMPAGNO DI PESELLINO (pp. 58, 59)

670 BERLIN—HERR VON BECKERATH. Study for a God the Father reading in a book. Ascribed to Botticelli. Bistre and white, on pinkish prepared paper. H. 26½ cm., w. 19 cm. Plate xxxix.

LORENZO DI CREDI (pp. 41–48)

671 CHATSWORTH—THE DUKE OF DEVONSHIRE. Head of an Old Man in an oval. Morelli, who first discerned Credi's hand in this drawing ascribed to Daniele da Volterra, believed it to be a portrait of Mino da Fiesole. This is far from improbable, and assuming it to be true, Credi could have made it no later than 1484, the date of Mino's death. As the person represented looks fifty years old at least, a date much earlier than 1484 is not to be thought of, for Mino was born in 1431 (p. 47). Silver-point heightened with white, on bluish-grey paper. H. 19 cm., w. 14 cm. Photo. Braun, Chatsworth 30.

672 DRESDEN—PRINT ROOM. More than half-length figure of a Woman looking down to the left, and beside her, study for a Child (pp. 42, 43). It would seem that this drawing served as a prototype for another picture beside the two mentioned in the text, for in the Albertina (s. v. 3) there is a sketch

dating from the end of the sixteenth century after a painting which must have been very close to the one belonging to M. Gustave Dreyfus of Paris. Silver-point, on white paper. H. 18 cm., w. 16 cm. at base. Arched top. Photo. Braun, Dresden 49.

673 FLORENCE—BIBLIOTECA MARUCELLIANA. "Disegni diversi Autori," Vol. III. No. 137. Study for a Madonna and Saints. The Virgin holding the Child; to the right a Saint, and to the left an Angel holding up the infant Baptist. The Angel has lovely curls, and the folds on his sleeve are almost Leonardo's. This is one of Credi's few best drawings. Pen and ink, on pinkish prepared paper. H. 10½ cm., w. 15½ cm.

674 — UFFIZI. No. 111 (cornice 83), Head of Young Man with straight hair falling down to his shoulders. Also, on smaller scale, the erect figure of a Young Man wrapping a mantle about him (p. 47). Bistre and white, on brownish prepared paper. H. 26½ cm., w. 20 cm. Photo. Brogi 1659.

675 — No. 216 (cornice 49), Two studies, one nude, the other draped, for a pennon-bearer with shield by his side. Labelled "Maniera di Verrocchio," but the short stroke and the touch in general, not to speak of the types, seem Credi's. At all events there exists an unquestionable painting by Lorenzo for which both these sketches may have served as studies. It is the figure of a pennon-bearer, usually described as a St. George, belonging to Lord Rosebery. Bistre, on white paper. H. 24 cm., w. 13 cm. Photo. Brogi 1660.

677 — No. 236 (cornice 82), Head of smooth-faced Man. Silver-point and white, on greyish prepared paper. H. 16 cm., w. 15 cm. Photo. Brogi 1805.

678 — No. 237 (cornice 82), Head of Man in cap, possibly a portrait of Perugino (p. 47). Silver-point and white, on greyish prepared paper. H. 16 cm., w. 15 cm. Photo. Brogi 1806.

679 — No. 390 (cornice 82), Head of large-eyed Youth with long hair, wearing cap. Simple and fine. Black chalk and white, on brownish paper. H. 16 cm., w. 16 cm.

680 — No. 476 (cornice 86), Cartoon for Madonna with the Child in her lap. Black chalk, on white paper. H. 78 cm., w. 45 cm. Photo. Brogi 1898.

681 — No. 493 (cornice 81), Female figure holding an astrolabe (p. 48). Upper part in slight black chalk, but drapery in bistre heightened with white and retouched. H. 39 cm., w. 26 cm.

682 — No. 506 (cornice 82), Study for drapery over the knees of a seated figure. Pen and ink, on white paper. H. 13½ cm., w. 16 cm. Photo. Brogi 1899.

683 — No. 507 (cornice 283), Study of drapery over knee of seated figure. Very good. Silver-point heightened with white, on pinkish prepared paper. H. 17½ cm., w. 24 cm. Photo. Brogi 1893; Braun, Florence 363.

684 — No. 516 (cornice 84), Studies of drapery almost certainly for the Madonna in the Louvre altar-piece (No. 1263). More spirited than usual. Pen and ink, on yellowish paper. H. 16 cm., w. 22 cm. Photo. Brogi 1471.

685 — No. 1195 (cornice 83), Study for head of Madonna. Silver-point, wash and white, on pinkish paper. H. 20½ cm., w. 17½ cm. Photo. Philpot 768.

686 — No. 1436 (cornice 241), Study for a marble chapel with an Annunciation over the altar. Ascribed to Cecco di Giorgio (p. 46). Pen, on white paper. H. 37 cm., w. 26 cm. Plate xxxii.

687 — No. 1772 (cornice 555), Cartoon for Madonna and Child blessing. Pricked for transfer. Black chalk, on white paper. More than half life-size. Photo. Alinari 412.

688 — No. 195 (Cat. II.), Head of Pretty Maiden with charming eyes. Slight black chalk heightened with white, on pinkish tinted paper. H. 17½ cm., w. 15½ cm.

689 — No. 196 (Cat. II.), Head of heavy, sentimental Youth. Black chalk and white, on brown paper. Retouched and tattered. H. 18 cm., w. 18 cm.

690 — No. 199 (Cat. II.), Two Nudes seated with their arms tied behind them. Verso: Head of a Youth. Silver-point and white, on buff paper. H. 26½ cm., w. 18½ cm.

691 LONDON—THE BRITISH MUSEUM. Study for an Angel in the Fortiguerrí Monument. Above a figure striking the same attitude, and a cast of drapery (pp. 43, 44). Silver-point and bistre heightened with white, on pale grape purple ground. H. 24½ cm., w. 18 cm. Plate xxix.

693 — Study for St. Julian in the Louvre altar-piece, No. 156. Possibly this sketch was originally Credi's, but it has been gone over in ink by a later hand. Originally silver-point and white, on greyish-green paper. H. 27 cm., w. 18½ cm.

694 LONDON—MALCOLM COLLECTION. No. 22, Two studies for drapery of a kneeling Virgin. Verso: Infant Christ reclining, Infant John walking, &c. This sheet is late, and not impossibly an early work by Credi's pupil, Michele di Ridolfo. Silver-point heightened with white, on rose-pink prepared ground. H. 28½ cm., w. 19½ cm.

695 —— No. 23, Study of drapery for the lower portion of seated figure, probably a Madonna (p. 45). Highly finished drawing in bistre, shaded with the point of the brush and heightened with white, on light and prepared ground. H. 29 cm., w. 21 cm. Photo. Braun, B. Arts 59.

696 —— No. 24, Head of a Boy with long hair, wearing a cap. Charming study of the same pretty youth as we have in the Louvre and Oxford drawings. Silver-point heightened with white, on yellowish prepared ground. H. 23½ cm., w. 20 cm. Photo. Braun, B. Arts 50.

697 —— No. 25, Head, full face, of Old Man. Silver-point heightened with white, on pale buff-coloured prepared ground (p. 47). H. 25 cm., w. 19 cm. Photo. Braun, B. Arts 49.

698 —— No. 26, Head of a Youth, bending over but looking up to left. Nearly the same but inferior to No. 696. Silver-point heightened with white, on brownish-buff prepared ground. H. 17½ cm., w. 17 cm.

699 —— No. 161, Smooth-faced head of Oldish Man. Ascribed to Perugino. The confusion bears interesting witness to the affinity mentioned in the text as existing between the two masters. Bistre heightened with white, on pink prepared ground. H. 14 cm., w. 13½ cm.

700 —— MR. G. T. CLOUGH. Head of Youth, with stiff hair and small low cap. Silver-point and white (turned black), on brownish paper. H. 18 cm., w. 13 cm.

701 —— COLLECTION OF LATE MR. ALFRED MORRISON. Head of a Youth, with locks curling down from under his cap to his shoulders. Silver-point and white. H. 23½ cm., w. 17½ cm. Photo. New Gallery, 1894. No. 276.

702 —— SIR EDWARD POYNTER. Bust of a Youth, with long lank hair streaming from under a cap. Silver-point and white, on buff ground. H. 23 cm., w. 15 cm.

704 —— MR. GEORGE SALTING. Bust of Pretty Boy wearing a cap over his long hair. Silver-point and white, on yellowish-brown paper. H. 17 cm., w. 17 cm.

705 OXFORD—LIBRARY OF CHRIST CHURCH (in turn-stand). Bust of Youth, full face, almost life-size. The same model as in the Malcolm (No. 696) and Louvre (No. 711) drawings of a youth's head. Silver-point heightened with white, on brown paper. H. 21½ cm., w. 21 cm. Photo. Grosvenor Gallery 39.

706 —— No. 223, Cast of drapery over knees. Ascribed to Raphael. Pen heightened with white. H. 17 cm., w. 17½ cm.

707 —— No. 648, Cast of drapery over a leg. Silver-point and white, on brown paper. H. 12½ cm., w. 18½ cm.

708 PARIS—LOUVRE. No. d'Ordre 107. Head of a Woman, study for a Madonna, perhaps for the one with two Saints at Dresden. Poor. Red chalk. H. 31 cm., w. 22. Photo. Braun, Louvre 81.

709 —— No. 199, Head of an oldish Man, wearing cap (p. 47). Black chalk and white (restored), on salmon-tinted paper. H. 21½ cm., w. 17½ cm. Plate xxx.

710 —— No. 200, Head of Old Man, seen three-fourths face and bent to left, study for the St. Joseph in the Adoration of the Shepherds at the Florence Academy (No. 72). Black chalk heightened with white (restored), on salmon-tinted paper. H. 30 cm., w. 21½ cm.

711 —— No. 201, Head of a Youth looking up. Same model as at Oxford. Black chalk (heightened with white by more recent hand), on reddish tinted paper. Photo. Braun, Louvre 85. Verso: Head of Angel. Pen and ink, on white paper. H. 24½ cm., w. 19 cm.

712 —— No. 202, Bust of Youth, nearly the same model as in Malcolm head (p. 47). Black chalk and white, on pinkish tinted paper. H. 24½ cm., w. 19 cm. Photo. Braun, Louvre 82.

713 —— No. 203, Bust of a Maiden. This served perhaps as a study for the head of the Venus in the Uffizi (p. 46). Black chalk heightened (by more recent hand) with white, on pink tinted paper. H. 29½ cm., w. 21 cm. Photo. Braun, Louvre 83.

714 —— No. 205, Study for an Annunciation, pricked for transfer. Excellent. Black chalk, on white paper. H. 26 cm., w. 30 cm.

715 —— No. 206, Study for a St. Bartholomew, painted for Orsammichele (p. 48). In oils, on paper. H. 39 cm., w. 27 cm. Plate xxxi.

716 PARIS—LOUVRE. No. 418, Head of Youth looking down. Unmistakably Credi's but catalogued as "Inconnu. Ecole Florentine, XV^e Siècle." Black chalk heightened (by more recent hand) with white, on pink prepared paper. H. 18 cm., w. 14 cm.

717 — Head of Youth with curling hair, looking a little to right. Bistre and white. H. 13½ cm., w. 10½ cm. Photo. Braun, Louvre 193.

718 — Head of smooth-faced Elderly Man. Silver-point and white. H. 13½ cm., w. 10 cm. Photo. Braun, Louvre 194.

719 — Portrait bust of Youngish Man in cap, turned a little to right and looking down. Silver-point. Roundel, diameter 13 cm. Photo. Braun, Louvre 194 bis.

720 — No. 1559, Study for a Monument. On a vase under a baldachino, Justice stands between Fortitude and Prudence. Timid and niggling (p. 46). Pen and bistre, on white paper. H. 30 cm., w. 22 cm. Photo. Braun 63,007.

721 — No. 1793, An Angel holding a Child. Bistre and white, on brown paper, retouched. H. 20 cm., w. 21 cm.

722 — No. 2676, Same head as No. 716, but bent lower. Ascribed to Pollajuolo. Black chalk heightened with white, on pink prepared paper. H. 14 cm., w. 13 cm.

723 — Study of a Sheep. Silver-point and white, on tinted ground. H. 9 cm., w. 11 cm.

724 — Study of a Sheep and a Lamb. Silver-point and white, on tinted ground. H. 9 cm., w. 11 cm.

725 — — HIS DE LA SALLE COLLECTION. No. 40, Study for the Baptist in Credi's early altar-piece in the Pistoia Cathedral (pp. 44, 45). Silver-point and pen, washed with bistre and heightened with white, on pink tinted paper. H. 27 cm., w. 13 cm. Photo. Braun, Louvre 986. Giraudon 640.

726 — No. 41, Bust of a Youth. Pretty. Silver-point heightened with white, on grey prepared paper. H. 21 cm., w. 21 cm. Photo. Braun, Louvre 985; Giraudon 639.

727 — M. LÉON BONNAT. Head of Youth looking up. Silver-point.

728 — M. GUSTAVE GRUYER. Head of laurel-wreathed, curly-haired figure. Catalogued as of Lombard School, and ascribed by Morelli to Marco d'Oggiono.* Although probably of earlier date, this head may yet have served for the shepherd on the extreme left who holds a Lamb in the Adoration of the Shepherds at the Florence Academy (p. 46.) Black chalk, on white paper. H. 20 cm., w. 18½ cm. Photo. Braun, B. Arts 148.

729 VENICE—ACADEMY. No. 59 (cornice 44), Portrait head of a Boy. The other drawings on the same sheet are not by Credi but by some follower. Silver-point and white, on greyish brown prepared paper.

730 VIENNA—ALBERTINA. S. R. 90, The Infant John, with arms folded over his breast, running forward to right. Ascribed to Leonardo. Pen and ink. Photo. Braun, Vienna 103-109.

731 — S. R. 105, Head of a Youth, which may have served as a study for Lord Rosebery's Pennon-bearer. Silver-point, white and pink, on yellow tinted paper. H. 19½ cm., w. 16½ cm. Photo. Braun, Vienna 81. Albertina Publication, Plate 327.

732 — S. R. 106, Head of a bearded Saint. I do not understand why the old attribution to Credi should be disputed. Silver-point and white, on flesh-coloured paper. H. 16 cm., w. 16½ cm., Plate 589 of Albertina Publication.

733 WINDSOR—ROYAL LIBRARY. Bust of an Old Man, turned slightly to left, wearing a cap (p. 47). An old copy in the Louvre passes for an original (No. 204). Silver-point and white, on mauve prepared paper. H. 19½ cm., w. 17 cm. Photo. Braun, Windsor 137; Grosvenor Gallery 20.

734 — The Annunciation, taking place in front of two arches. The figures seem Credi's, but not the architecture. Pen and brownish yellow ink. H. 18 cm., w. 14 cm.

SCHOOL OF CREDI AND COPIES

735 FLORENCE—UFFIZI. No. 513 (cornice 83), Study for the Holy Child, sitting in profile to left. Ascribed to Credi, for whom it is too rough and coarse. Silver-point and white, on pinkish prepared paper. H. 28 cm., w. 19 cm.

* *Kunstchronik*, June 23, 1892.

736 FLORENCE—UFFIZI. No. 1196 (cornice 82), Sketch for a picture of an Annunciation and its frame. Copy after an early drawing by Credi, to whom it is attributed. Pen and bistre. H. 14 cm., w. 15 cm. Photo. Philpot 749.

737 —— No. 1197 (cornice 82), Copy, after original study for Child in Munich Madonna attributed to Leonardo. I assume this to be a copy, because it is not quite good enough even for Credi; and I take it to be after a drawing because, quality apart, it has all those characteristics which distinguish Credi's drawings from his paintings, even to such a pronounced mannerism as the bulge in the cheek. This will scarcely be found equally exaggerated in the paintings (p. 42). Silver-point H. 18 cm., w. 13½ cm. Photo. Brogi 1806.

738 —— No. 188 (Cat. II.), Head of Child. Ascribed to Credi. Silver-point. H. 10½ cm., w. 8½ cm.

739 —— No. 198 (Cat. II.), Drapery for a seated figure. Ascribed to Credi, but too feeble and formless. Bistre wash. H. 22½ cm., w. 17 cm.

740 —— No. 200 (Cat. II.), Figure of a Youth in attitude of starting back. Ascribed to Credi. Verso: Nude Youth seated, holding his left foot with both hands. Silver-point and white, on buff prepared ground. H. 22 cm., w. 14 cm.

741 —— No. 1918 (Cat. II.), The Magdalen, in the foreground of a rocky landscape. Ascribed to Cesare de Sasto, but very close to Credi, perhaps indeed an old copy after a design of his. Bistre wash, black chalk and white, retouched later with black chalk. H. 37½ cm., w. 25½ cm. Photo. Philpot 773.

742 MUNICH—PRINT ROOM. Sketch for Kneeling Shepherd in a Nativity. Feeble, and by a late follower. Silver-point and white, on pink prepared ground. H. 21 cm., w. 14 cm. Photo. Bruckmann 166.

743 VENICE—ACADEMY. No. 59, A Nude Youth seated, with his hand touching his ankle. Head and torso of Youth, and on much larger scale head of Boy. Too feeble for Credi, although close to him. Silver-point, pen, and white.

743^a —— No. 133, A Young Saint standing in attitude of prayer. Pen and white. H. 25 cm., w. 10½ cm.

FRA DIAMANTE (pp. 53, 54)

744 FLORENCE—UFFIZI. No. 152, Head for Madonna in profile to right. Ascribed to Filippino Lippi (p. 54). Black chalk (considerably gone over) and white, on pale buff prepared paper.

745 —— No. 673 (cornice 80), Two figures for a Visitation. Ascribed to Filippino (p. 54). Silver-point and white, on bluish grey prepared paper. H. 29½ cm., w. 17½ cm. Verso: A draped figure. Silver-point and white, on buff ground.

746 —— No. 674 (cornice 80), A Saint, perhaps Jerome, seated in profile to left, reading a book which he holds on his desk. Silver-point and white, on bluish grey prepared ground. Verso: St. Jerome kneeling, in profile to left. Silver-point, on buff ground. H. 27½ cm., w. 19½ cm.

747 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 6, Verso: Study of a draped male figure (p. 53). Silver-point heightened with white. H. 30½ cm., w. 16½ cm.

FILIPPINO (See LIPPI)

FRA FILIPPO (See LIPPI)

FRANCIABIGIO (pp. 296, 297)

748 FLORENCE—UFFIZI. No. 346 (cornice 171), Slight sketch of draped kneeling figure. Red chalk. H. 12 cm., w. 9 cm.

749 —— No. 638 (cornice 158), Study for a Holy Family in a roundel. Ascribed to Andrea (p. 297). Black chalk. Diameter 25 cm. Plate clxvi.

750 —— No. 6356 (Cat. II.), Bust of Salvator Mundi. Red chalk. H. 11 cm., w. 10 cm.

751 —— SANTARELLI COLLECTION. No. 446, Two draped figures asleep, probably for Apostles in an Agony in the Garden. Ascribed to Rosso. Red chalk. H. 13 cm., w. 19 cm.

752 —— No. 641, Slender draped figure kneeling, in profile to right, with hands joined in prayer. Ascribed to Andrea. Red chalk. H. 23 cm., w. 16 cm.

753 LILLE—MUSÉE WICAR. No. 429, Sketch for the portrait of a smooth-faced Man. Ascribed to Raphael (p. 297). Silver-point. H. 13½ cm., w. 10 cm. Photo. Braun, Lille 91.

754 MUNICH—PRINT ROOM. Study, perhaps from the model, of a Gentleman in short cloak, looking up in profile to right. May possibly have been intended for one of the figures in the Temple of Hercules at the Uffizi. The drawing is so feeble and so much in the manner of Andrea that I have been tempted to ascribe it to Puligo. It is, however, much more likely by Franciabigio. Red chalk. H. 26 cm., w. 11 cm. Photo. Bruckmann 162.

755 PARIS—LOUVRE. No. 212, Cartoon for the portrait of a Young Man (p. 296). Black chalk. H. 31 cm., w. 25 cm. Plate clxv.

756 —— No. d'Ordre 1671. Design for an altar-piece in its frame, representing the Madonna and two male saints. Ascribed to Andrea (p. 297). Bistre and wash. H. 28 cm., w. 20 cm.

757 VIENNA—ALBERTINA. S. R. No. 267, A copy, with variations, after the Pythagoras group in Raphael's School of Athens, or not improbably after the original sketch for the same. Ascribed to Raphael (p. 297). H. 29½ cm., w. 40 cm. Photo. Braun 172, Albertina Publication, Plate 50.

TADDEO GADDI

758 PARIS—LOUVRE. No. 216, The Virgin going up the steps of the Temple. Study for the fresco in the Baroncelli Chapel, Santa Croce, Florence (pp. 2, 3). Greenish wash and white, halos brownish pink, background dark blue. H. 36 cm., w. 28½ cm. Plate i.

RAFFAELLINO DEL GARBO (pp. 80-86; 95-97)

759 BERLIN—HERR VON BECKERATH. Head of Woman looking down (p. 96). Pen and bistre, on white paper. H. 22½ cm., w. 16½ cm.

760 CHATSWORTH—THE DUKE OF DEVONSHIRE. Head of curly-haired Youth. Sweet look and mouth. Characteristic expression. Also an arm with stone in hand. Silver-point heightened with white, on purplish ground.

761 FLORENCE—UFFIZI. No. 167 (cornice 78), The Angel of the Annunciation (p. 97). Pen, on white paper. H. 18 cm., w. 9½ cm. Photo. Braun, Florence 277.

762 —— No. 207 (cornice 55), An Angel holding the Christ Child (p. 97). Silver-point and pen heightened with white and rubbed with red, on pink prepared paper. H. 21½ cm., w. 20½ cm. Photo. Brogi 1611.

RAFFAELLINO DEL GARBO

763 FLORENCE—UFFIZI. No. 1252 (cornice 56), Study of a Nude for a Young Martyr (p. 97). Silver-point heightened with white, on pinkish ground. H. 26 $\frac{1}{2}$ cm., w. 11 cm. Photo. Philpot 670.

764 LONDON—BRITISH MUSEUM. The Resurrected Christ (p. 95). Silver-point heightened with white, on greyish blue prepared paper. H. 35 cm., w. 23 $\frac{1}{2}$ cm. Plate lx.

765, 766 — Two sheets with studies of hands. Ascribed to Botticelli, but the forms, the contours, and the technique induce me to believe that they are by Raffaellino in his Botticellian phase. Silver-point heightened with white, on lilac ground.

767 — MR. J. P. HESELTINE. In a roundel, the head of a young person in profile to left. Silver-point and white, on pinkish ground. D. 15 cm.

768 OXFORD—CHRIST CHURCH LIBRARY. Study for a Madonna with St. Catherine and the Magdalen (p. 96). Bistre and white, on brownish ground. Circular. D. 27 cm. Plate lxi.

769 PARIS—LOUVRE. No. 2009, The Martyrdom of St. Lucy (p. 97). Bistre, wash and white, on white paper. H. 21 $\frac{1}{2}$ cm., w. 35 cm. Plate lxii.

770 ROME—CORSI尼 GALLERY. No. 13,045. Profile of a Boy's head to left. Ascribed to Filippino, but so far as the scanty data permit of a judgment, it seems by Raffaellino del Garbo. Silver-point and white, on tinted ground. Photo. Anderson 2814.

771 VIENNA—ALBERTINA. Studies of hands (p. 96). Silver-point heightened with white, on greyish ground. H. 32 $\frac{1}{2}$ cm. w. 24 $\frac{1}{2}$ cm. Plate 51 of Schönbrunner and Meder's Albertina Publication.

DAVID GHIRLANDAJO (pp. 115-121)

772 BERLIN—PRINT ROOM. No. 457, Bust of a Man and a Boy (p. 116). Very naif. Verso: Three Young Men. Plate 157 of Lippmann's "Zeichnungen alter Meister." Silver-point and white, on buff prepared paper. H. 28 cm., w. 21 $\frac{1}{2}$ cm.

773 FLORENCE—UFFIZI. No. 13 (cornice 66), Young Man leaning over to left, and pointing to right, to a youth asleep. (Cf. No. 802.) Same style and technique as Nos. 811 and 825. Ascribed to Filippino. Silver-point and white, on yellowish-brown prepared paper. H. 18 $\frac{1}{2}$ cm., w. 21 $\frac{1}{2}$ cm.

774 — No. 39 (cornice 25), A draped figure. Ascribed to Pesellino. Silver-point and white, on buff prepared paper. H. 19 cm., w. 9 $\frac{1}{2}$ cm.

775 — No. 40 (cornice 25), Three draped figures. Ascribed to Pesellino, but cf. Photo. Braun, Lille 488. Silver-point and white, on buff prepared ground. H. 19 $\frac{1}{2}$ cm., w. 27 cm.

776 — No. 41 (cornice 25), Draped figure with right hand on hip. Ascribed to Pesellino, but of same character as No. 774. Silver-point and white, on prepared buff paper. H. 19 $\frac{1}{2}$ cm. w. 9 $\frac{1}{2}$ cm.

777 — No. 54 (cornice 4), Two draped figures, one standing and the other seated reading. One of the best of David's drawings, and ascribed to Masolino, but see No. 814, which it exactly resembles Photo. Braun, Florence 294; Philpot 554. Verso: Three draped figures of the same character. The middle one would seem to have served as a study for an *Ecce Homo*. Photo. Philpot 607. Silver-point and white, on grape purple prepared paper. H. 19 $\frac{1}{2}$ cm., w. 28 cm.

778 — No. 65 (cornice 67), Youth in full armour but bare headed, sitting, holding a sword across his knees. The same as the youth in armour on David's British Museum sheet ascribed to Masaccio (No. 843 verso), but suaver, and turned to left. Characteristic zigzag hatching. Ascribed to Filippino. Silver-point and white, on deep buff prepared ground. H. 21 cm., w. 14 $\frac{1}{2}$ cm.

779 — No. 69 (cornice 17), Two draped figures. Catalogued as "unknown." Bistre and wash, on buff ground. H. 19 $\frac{1}{2}$ cm., w. 14 $\frac{1}{2}$ cm.

780 — No. 72 (cornice 79), A seated Man, study from life for a portrait. Ascribed to Filippino, but the technique and the character are unmistakably David's. The type recalls more than one head in the Ognissanti Deposition. A closely similar sketch is in the Louvre (No. 859). Ascribed formerly to Masaccio, and now to Filippino. Silver-point and white, on brownish buff ground. H. 19 $\frac{1}{2}$ cm., w. 12 cm. Photo. Brogi 1683.

781 FLORENCE—UFFIZI. No. 112° (cornice 529). Study after reliefs and medallions on the Arch of Constantine. Ascribed to Domenico (p. 121). Pen and ink. H. 24 cm., w. 21½ cm.

782 —— No. 132 (cornice 67). Draped seated figure. Ascribed to Filippino. Silver-point and white, on pale grape purple ground. H. 18½ cm., w. 9½ cm.

783 —— No. 150 (cornice 74), Male Nude, of same type as next, and like that ascribed to Filippino. Silver-point and white, on grey ground. H. 25 cm., w. 16 cm.

784 —— No. 158 (cornice 76). Two Nudes in same model and attitude as the nude in David's British Museum sheet ascribed to Castagno (No. 844). Also the same meditating figure as in that sheet, but leaning instead of sitting. Catalogued as Filippino's (p. 118). Silver-point and white, on grey ground. H. 21 cm., w. 27 cm.

785 —— No. 157 (cornice 74), Two Nudes, one of them to serve for a Christ on the Cross. Drawing of legs and hatching David's, but ascribed to Filippino. Silver-point and white, on grey ground. H. 21 cm., w. 26 cm.

786 —— No. 160 (cornice 25), A Youth in profile to right—same model as youth on David's Berlin sheet. Ascribed to Pesellino. Silver-point and white, on buff ground. H. 19 cm., w. 7 cm. Photo. Brogi 1690, Philpot 551.

787 —— No. 161 (cornice 26), A draped Youth. Folds and hatching David's, but ascribed to Pesellino. Silver-point and white, on bluish ground. H. 17 cm., w. 9 cm. Photo. Brogi 1690.

788 —— No. 162 (cornice 26), A Youth lightly seated in profile to left, looking at a staff which he holds before him with both hands. The type, the folds, the left hand are characteristic of David. Ascribed to Pesellino. Silver-point and white, on buff ground. H. 9½ cm., w. 18½ cm. Photo. Brogi 1690.

789 —— No. 163 (cornice 26), Rough-featured but sentimental-looking Youth, standing with his right hand on a staff. Again ascribed to Pesellino, but his draperies and his type stamp him as David's. He should be compared with the youth seen coming forward in the fresco of the Visitation at S. Maria Novella. Silver-point and white, on buff ground. H. 8 cm., w. 20 cm. Photo. Brogi 1692.

790 —— No. 164 (cornice 26), A draped Man seated, turning to left and pointing with his left hand to left. In his right hand a fire-shovel. Also ascribed to Pesellino, but everything bespeaks David as the author. Silver-point and white, on buff ground. H. 14 cm., w. 24 cm. Photo. Brogi 1692.

791 —— No. 165 (cornice 26), A draped Youth standing. Same character as in Nos. 786 and 787, and even more like the youth in the Visitation mentioned under No. 789. Silver-point and white, on buff ground. H. 8 cm., w. 19 cm. Photo. Brogi 1692.

792 —— No. 197 (cornice 56), A Nude, in half-seated posture, with his arms tied behind him. Silver-point and white, on buff ground. H. 19 cm., w. 8 cm. Clipped.

793 —— No. 213 (cornice 48), An Angel, in profile to right, kneeling in adoration. Also two Children. Pen and ink. Photo. Philpot 1436. Verso: A draped figure seen from the back. Silver-point and white, on buff ground. H. 19½ cm., w. 11 cm. This sheet is ascribed to Verrocchio, but the draped figure is certainly David's. The pen-sketches have the Ghirlandajesque stroke and hatching, and the Angel's hand has the two middle fingers bent down in a way that characterises David. (Cf. No. 788.) The Angel thus offers us a starting-point for the study of other drawings with the pen by David (p. 120).

794 —— No. 225 (cornice 73), Head of Young Woman, and two Nudes of the character of those in No. 784. Ascribed to Filippino. Silver-point and white, on reddish pink ground. H. 20 cm., w. 28 cm.

795 —— No. 245 (cornice 69), Young Woman leaning over, in profile to left. Drapery and hands characteristic of David, but ascribed to Filippino. Silver-point and white, on purplish ground. H. 22½ cm., w. 11 cm.

796 —— No. 255 (cornice 41), Three draped figures, of whom the middle one asleep, with his head resting on a table, is of a type occurring frequently in David's paintings. The folds and hatching point to him also, but the attribution is to P. Pollajuolo. Verso: Two draped figures. Silver-point and white, on pinkish ground. H. 20½ cm., w. 27 cm.

797 —— No. 283 (cornice 62), Three draped figures. Ascribed to Domenico (p. 117). Photo. Brogi 1761. Verso: Three further draped figures. Silver-point and white, on pinkish ground. H. 20½ cm., w. 27 cm. Plate lxxii.

798 FLORENCE—UFFIZI. No. 292 (cornice 63), Verso: A Fifer. Ascribed to Domenico (p. 121). Pen and ink. H. 20 cm., w. 26 cm.

799 —— No. 304 (cornice 72), Three Nudes, of the character of No. 784; the one on the right being even the same model. Ascribed to Filippino (p. 118). Silver-point and white, on reddish pink ground. H. 19½ cm., w. 27 cm.

800 —— No. 308 (cornice 64), A Youth seated, in profile to left, bending over a tablet writing or drawing. Also two legs, and another Youth kneeling, in profile to right. Ascribed to Domenico, and almost worthy of him, but nothing could be more characteristic of David. Photo. Brogi 1654. Verso: Three draped figures standing. They differ very slightly from those on the front of No. 826, *q.v.* (p. 117). Photo. Brogi 1450. Silver-point and white, on greyish blue ground. H. 19½ cm., w. 26 cm.

801 —— No. 309 (cornice 62), Two draped figures, one kneeling and the other seated. Ascribed to Domenico, but drapery and hatching are David's (p. 117). Photo. Brogi 1653. Verso: Two figures, one seated half-draped, and the other standing with a book in his hand. Photo. Brogi 1449. Silver-point and white, on bluish grey ground. H. 19½ cm., w. 25½ cm.

802 —— No. 319 (cornice 49), Draped figure sitting pensively, in exact attitude of a figure on David's British Museum sheet ascribed to Catalogue (No. 844). Also a Horse. Ascribed to Verrocchio. Silver-point and white, on yellowish brown ground. H. 17 cm., w. 25½ cm.

803 —— No. 321, Three draped figures. Ascribed to P. Pollajuolo. Silver-point and white, on buff ground. H. 19 cm., w. 28½ cm.

804 —— No. 322 (cornice 42), Two Men, one with a book under his arm, and the other bending down. Ascribed to P. Pollajuolo. Silver-point and white, on buff ground. H. 16 cm., w. 19½ cm.

805 —— No. 323 (cornice 56), A Friar. Ascribed to Botticelli, but the folds, the hatching, and the techniques are David's. The hand is exactly like that of the youth reading on the back of No. 813. Silver-point and white, on brown ground. H. 21 cm., w. 8 cm.

806 —— No. 324 (cornice 61), Head of a Youth. It certainly is not Domenico's as ascribed, and is probably David's, in the phase that we find him in at the Buonuomini di S. Martino. On the other hand, it is just possible that it is by his assistant in that work. Silver-point and white, on purplish grey ground. H. 16 cm., w. 17 cm. Plate 658 of Schönbrunner's Albertina Publication.

807 —— No. 326 (cornice 56), Sketch, after Roman portrait statue. Ascribed to Botticelli. Silver-point and white, on buff ground. H. 20 cm., w. 11 cm.

808 —— No. 328 (cornice 56), Draped Youth standing. Ascribed to Botticelli, and goes with last. Silver-point and white, on buff ground. H. 20 cm., w. 11½ cm.

809 —— No. 353 (cornice 77), A Cavalcade, perhaps of Magi. The types and the pen stroke recall both Filippino (to whom it is ascribed) and Ghirlandajo. But this mixed character, and the fact that the head turning to right on the extreme right is so singularly like the middle head in No. 826, make an attribution to David not improbable. Pen and ink. H. 14 cm., w. 29 cm.

810 —— No. 354, A draped figure standing, and a sleeping Nude reclining. Silver-point and white, on pink ground. H. 18 cm., w. 22 cm.

811 —— No. 355 (cornice 44), Two Nudes, one seated, leaning to left, and the other seen from the back, standing. Compare with No. 825. Silver-point and white, on yellow brown ground. H. 20½ cm., w. 26 cm.

812 —— No. 358 (cornice 41), Portrait bust of a smooth-faced Man, wearing a *lucco* of Pollajuolesque folds, for which reason, perhaps, it is ascribed to Pollajuolo. But it is clearly Ghirlandajesque, and the technique makes it probable that its author was David. Silver-point and white, on buff ground. H. 16 cm., w. 11½ cm. Photo. Philpot 609.

813 —— No. 360 (cornice 5), Two draped figures, one sitting and the other standing. Ascribed to Masolino, but the hatching, the drawing of the feet, and the general character leave no doubt that this sheet is of our series. Photo. Philpot 555. Verso: Two draped youthful figures seated, the one on the left reading, and the one on the right reclining in the exact attitude of a figure on David's British Museum sheet ascribed to Castagno (No. 844). Silver-point and white, on grape purple ground. H. 20 cm., w. 24 cm.

814 FLORENCE—UFFIZI. No. 361 (cornice 4), Two draped figures, the one in profile almost identical with one on David's British Museum sheet ascribed to Masaccio (No. 843), while this is catalogued as Masolino's. Plate lxxiii. Verso: Three draped figures, facing. Silver-point and white, on pinkish ground (retouched with bistre). H. 20 cm., w. 26 cm.

815 — No. 362 (cornice 4), A draped figure. Goes with No. 813, and like that is ascribed to Masolino. Silver-point and white, on purplish ground. H. 20½ cm., w. 8 cm.

816 — No. 382 (cornice 26), draped Youth, seated, reading. Ascribed to Pesellino. Silver-point and white, on pink ground. H. 17½ cm., w. 10½ cm.

817 — No. 383 (cornice 69), Youth, with arm akimbo, lance in right hand, and legs wide apart. Ascribed to Filippino, but the hatching and the folds are David's. Silver-point and white, on purplish pink ground. H. 20½ cm., w. 11 cm.

818 — No. 384 (cornice 61), Draped figure with arrow in hand. A most characteristic sketch, going with No. 780. Ascribed to Domenico. Silver-point and white, on buff ground. H. 28½ cm., w. 12½ cm.

819 — No. 385 (cornice 77), A draped Youth in profile to left. Ascribed to Filippino. Silver-point and white, on purplish ground. H. 20 cm., w. 10½ cm. Photo. Philpot 1434.

820 — No. 386 (cornice 77), A draped youthful figure kneeling to right. Ascribed to Filippino. Silver-point and white, on dark purple ground. H. 19½ cm., w. 13 cm.

821 — No. 391, A draped figure, and a Nude facing him. Almost like Alunno. Ascribed to P. Pollajuolo. Silver-point and white, on buff ground. H. 20½ cm., w. 26½ cm.

822 — No. 392 (cornice 65), Draped youthful figure. Ascribed to Domenico. Silver-point and white, on buff ground. H. 21 cm., w. 10 cm.

823 — No. 393 (cornice 16), A Young Man, and a Dog. Catalogued as unknown, but clearly David's. Silver-point and white, on buff ground. H. 17½ cm., w. 19 cm.

824 — No. 394 (cornice 16), Two Nudes, one standing with his feet wide apart, the other picking a thorn out of his foot. Same character and attribution as last. Silver-point and white, on buff ground. H. 19 cm., w. 18 cm.

825 — No. 1111 (cornice 44), Draped figure of the type of No. 780, and a young Soldier with drawn sword and a feather in his cap; also the head of a Boy. Ascribed to P. Pollajuolo, but certainly David's. (See No. 811.) Silver-point and white, on brownish buff ground. H. 19½ cm., w. 26 cm.

826 — No. 1113 (cornice 5), Three draped figures, almost identical with those on the back of No. 800. In the lower right hand corner we read, in no very ancient hand, the word "David." It would thus seem that the attribution to David of one at least of this series of drawings had already occurred to some one else. Catalogued as Masolino's. Silver-point and white, on purplish ground. Verso: A draped Youth and the inside of an open hand. This hand is most characteristic of David. Silver-point heightened with white, on deep purple ground. H. 21 cm., w. 25 cm.

827 — No. 1128 (cornice 25), A draped figure in profile to right, pointing. Ascribed to Pesellino. Silver-point and white, on buff ground. H. 18½ cm., w. 10½ cm.

828 — No. 1142 (cornice 5), A Nude seated, and two draped figures standing. The nude resembles the one on David's British Museum sheet ascribed to Masaccio (No. 843). Catalogued as Masolino's. Verso: A draped seated figure, and two Nudes. Silver-point and white, on buff ground. H. 21 cm., w. 29 cm.

829 — No. 1143 (cornice 73), Three Nudes, of the style and character of No. 784. Ascribed to Filippino. Silver-point and white, on grey ground. H. 21½ cm., w. 35 cm.

830 — No. 1146 (cornice 79), A Man, wearing a peaked cap and heavily draped, sits looking down in adoration. Ascribed to Filippino. Silver-point and white, on purplish brown ground. H. 25 cm., w. 16½ cm.

831 — No. 32 (Cat. II.), A Nude. Ascribed to Uccello. Silver-point and white, on buff ground. H. 24 cm., w. 9 cm.

832 — No. 107 (Cat. II.), Two Nudes, one seated and the other seen from the back. Head of a bearded Man in profile. Verso: Portrait head of smooth-faced Old Man. Silver-point and white, on buff ground. H. 20 cm., w. 25½ cm.

833 — No. 165 (Cat. II.), A Youth walking forward with a little Dog on a plate. Ascribed to Filippino. Silver-point and white, on pinkish ground. H. 22 cm., w. 12 cm.

834 FLORENCE—UFFIZI. No. 170 (Cat. II.), Study chiefly of drapery for a Madonna with the Child in her lap. Ascribed to Filippino. Silver-point and white, on reddish ground. Verso: A draped figure bending as if to shake hands. Pen and ink, on reddish ground. H. 24 cm., w. 13½ cm.

835 —— SANTARELLI COLLECTION. No. 69, Cartoon for the head of the seated Soldier on the left in David's Resurrection at Berlin. Ascribed to Domenico, and slightly retouched (p. 120). Black chalk and white. H. 31 cm., w. 26 cm. Photo. Philpot 2996.

836 LILLE—MUSÉE WICAR.* A Young Man, almost nude, asleep, and another seated. With the latter's hand compare that of the Christ in David's Berlin Resurrection. Ascribed to Masaccio (Cat. No. 304, p. 118). Silver-point and white, on pinkish paper. H. 14 cm., w. 21 cm. Photo. Braun, Lille 3.

837 —— Three draped figures, the one on the left seated in insolent attitude, the middle one facing the one on the right; a Youth who bends towards him. A most characteristic sheet. Ascribed to Filippino (Cat. No. 289). Photo. Braun, Lille 4. Verso: Three draped figures, the one on the left a rough-featured Man, pensively seated, the middle one with his arm akimbo, the third imitated after the figure on the extreme right in Leonardo's Adoration of the Magi. (Cf. No. 797 verso, Cat. No. 288, p. 117). Photo. Braun, Lille 8. Silver-point and white, on pinkish ground. H. 21 cm., w. 25 cm.

838 —— Two Young Men, freely copied after the two figures on the left in Botticelli's Adoration of the Magi (Uffizi, No. 1286), for which reason this is ascribed to Sandro. But the technique and the folds are certainly David's (Cat. No. 77). Silver-point and white, on grape purple ground. H. 16½ cm., w. 10 cm. Photo. Braun, Lille 22.

839 —— A draped figure, freely copied after Botticelli's own portrait in the same Adoration. Companion to last sketch, and like that ascribed to Sandro (Cat. No. 80). Silver-point and white, on grape purple ground. H. 20 cm., w. 8 cm. Photo. Braun, Lille 21.

840 —— Three youthful Nudes. The one on the left is Pollajuolesque, and resembles a nude in a sketch by Finiguerra at Dresden (photo, Braun 25). Ascribed to Botticelli (Cat. No. 81, p. 118). Photo. Braun, Lille 7. Verso: Three similar figures. Photo. Braun, Lille 6. Silver-point heightened with white, on pinkish ground. H. 19 cm., w. 28 cm.

841 —— A Man heavily draped looking up in profile to left. Ascribed to Finiguerra (Cat. No. 233). Silver-point and white, on pink ground. H. 20 cm., w. 10½ cm. Photo. Braun, Lille 136.

842 —— Almost the same figure seated. Also ascribed to Finiguerra. Silver-point and white, on salmon-pink ground. H. 17 cm., w. 13 cm. Photo. Braun, Lille 135.

843 LONDON—BRITISH MUSEUM. A draped figure standing almost in profile to left, and seen sideways. A Nude seated. Photo. Braun, B.M. 30. Verso: A Young Man in full armour, but bareheaded, sitting, and a draped figure erect, reading (p. 118). Ascribed to Masaccio. Photo. Braun, B.M. 31. Silver-point and white, on pale pink ground. H. 19½ cm., 22 cm.

844 —— A draped figure sitting in meditation, and a Nude. Photo. Braun, B.M. 35. Verso: Two draped figures erect, in profile reading, and another turning away. Ascribed to Castagno. Photo. Braun, B.M. 36. Silver-point heightened with white, on greyish blue ground. H. 21 cm., w. 29 cm.

845 —— A Nude looking down to left, but raising his right arm. Ascribed to Signorelli, but by a hand very close to Filippino's, although not quite his. The quality, the handling, and the rapid zigzag hatching, in particular, point to David. Silver-point and white, on buff. H. 21 cm., w. 9½ cm.

846 —— A Nude in attitude of shooting with a bow. Catalogued as Florentine. The type and handling are David's, but it was evidently drawn under the inspiration of Pollajuolo. Silver-point and white, on pinkish buff ground. H. 27 cm., w. 19 cm.

847 —— Three draped figures. The one on the right stands with legs wide apart, his hands on the pommel of a sword with its point planted in the ground. The other figures face one another and suggest one of the couples of Apostles on Donatello's bronze doors in the Sacristy of San Lorenzo.

* As is well known to students, only a small part of the Lille drawings are exposed. The rest have remained inaccessible, although I have made repeated visits in the hope of seeing them. My acquaintance with these is confined therefore to such only as have been photographed by Braun. I infer, from the descriptions in the official catalogue, that the following numbers also may be by David: 266, 286, 287, 288, 289, 290.

Verso: Two sprightly Youths, draped, and standing with legs wide apart, left arms akimbo; heads tossed to right. Silver-point and white, on pink ground. H. 20½ cm., w. 27 cm. A most characteristic sheet, almost every bit of which is identical with corresponding bits in the various drawings by David discussed in the text. Ascribed to Castagno.

848 LONDON—BRITISH MUSEUM. A Youth in the costume of the end of the fifteenth century, walking with his lance in his hand. Ascribed to Baldovinetti. Silver-point and white, on greyish prepared paper. H. 20 cm., w. 9 cm.

849 — Two draped figures, one standing, and the other, apparently St. Jerome, seated. Ascribed to School of Filippino and formerly to Botticelli (p. 118). Silver-point and white, on pinkish ground. H. 20 cm., w. 22 cm. Photo. Braun 64.

850 — MR. G. T. CLOUGH. Draped figure, in all probability a study for the fresco at the Buonuomini di S. Martino at Florence representing the Visiting of Prisoners (p. 115, 116). Pen, bistre touched with the brush, on prepared grey paper. H. 20 cm., w. 12 cm.

851 — MR. JAMES KNOWLES. Sketch for an Adoration of the Magi. The general Ghirlandajesque character of this drawing is manifest, but for Domenico it is too feeble in handling, and, in one or two of the figures on the right, too flagrantly Leonardesque. David, on the other hand, was not shy of copying Leonardo, and nearer the arch one or more heads with wedge-like faces are almost as good as his, David's signature. If his, as I believe, this is his finest pen drawing. Pen and ink. H. 20 cm., w. 25½ cm.

852 — SIR EDWARD POYNTER. A draped male figure kneeling in profile to right, and bending over, at some distance behind him a tall, draped female holding out her hands. Silver-point and white, on pearly-grey ground. H. 23 cm., w. 19 cm.

853 OXFORD—CHRIST CHURCH LIBRARY. No. 844, Standing draped figure, looking slightly to right. Silver-point and white, on bluish-grey ground. H. 21 cm., w. 13 cm.

854 PARIS—LOUVRE. A heavily draped seated figure pointing to left, and with his right hand on his breast. Ascribed to Fra Filippo, but everything here is David's. Silver-point and white, on grey tinted ground. H. 27½ cm., w. 13½ cm. Photo. Braun, Louvre 197.

855 — Head of a Youngish Man, of truculent expression, and draped figure of a Young Man bending over to shake hands. The latter is a repetition of a figure by David on the back of No. 834. (Cat. No. 104.) Photo. Giraudon 77. Verso: Two erect draped figures. This leaflet, ascribed to Botticelli, has all the characteristics of David. Silver-point and white, on dark pink ground. H. 20 cm., w. 28 cm.

856 — A Nude standing turned to right, and with his hands tied behind him. Of the same kind as No. 784 (Cat. No. 428). Silver-point and white, on brownish ground. H. 18 cm., w. 9 cm. Photo. Braun, Louvre 94. On same mount: draped youth standing in profile. Same technique. H. 18 cm., w. 8 cm.

857 — A Young Man, draped, walks to the left, reading (Cat. No. 417). Crayon and white, on yellowish ground. H. 22 cm., w. 11½ cm. Photo. Braun, Louvre 50.

858 — A heavily draped Man, seated (Cat. No. 429). Crayon and white, on pinkish ground. H. 19 cm., w. 14 cm. Photo. Braun, Louvre 506.

859 — A Young Man, seated sideways but facing front, with his right hand held out. Silver-point and white, on tinted ground. H. 21 cm., w. 13 cm. Photo. Braun, Louvre 511.

859^a — Two heads; youth looking up, woman's head half effaced (Cat. No. 229). Ascribed to Filippo. Silver point and white, on grape purple ground. H. 18½ cm., w. 26 cm.

859^b — Youth reclining on elbow looking up; faint outlines of a youth upside-down, with streaming hair. Verso: two horses (Cat. No. 231). Ascribed to Filippo. Silver-point and white, on grey ground. H. 20½ cm., w. 17 cm.

859^c — Two youths seated, one playing on the mandoline. Verso: Youth seated in profile (Cat. No. 232). Ascribed to Filippo. Silver-point and white, on grey ground. H. 19½ cm., w. 18½ cm.

859^d — Heavily draped young man seated, looking down on a tablet which he holds in both hands (Cat. No. 415). Silver-point and white (modern), on yellowish green paper. H. 19½ cm., w. 13 cm.

859^e — Youthful nude pointing with right hand, holding a staff—study for a Baptist. Labelled Ecole Florentine. Silver-point and white, on pinkish ground.

DAVID GHIRLANDAJO

859^o PARIS—LOUVRE—HIS DE LA SALLE COLLECTION. No. 126, Portrait figure seated, wearing mantle and large cap. Close to Filippino. Silver-point and white, on pink ground. H. 22 cm., w. 14 cm.

859^o STOCKHOLM—NATIONAL MUSEUM. No. 42, Three draped figures. Verso: Two draped figures. Silver-point and white, on buff ground. H. 21 cm., w. 24 cm.

859^o —— No. 44, Four draped men standing. Two of the figures are reproduced in Dr. Osvald Sirén's "Dessins et Tableaux de la Renaissance Italienne dans les Collections de Suède." Verso: Three draped men. Silver-point and white, on buff ground. H. 23 cm., w. 33 cm.

860 VIENNA—ALBERTINA. S. R. 25, Two draped figures standing. Formerly ascribed to Baldovinetti. Verso: One figure kneeling to left, and another seated, pointing to him—study perhaps for verso of S. R. 26. Silver-point and white, on bluish ground. H. 20 cm., w. 28 cm. Plate 697 of Albertina Publication.

861 —— S. R. 26, Two draped figures turning away from each other. Formerly ascribed to Baldovinetti (p. 118). Plate 477 of Albertina Publication. Verso: A kneeling figure, and St. Jerome seated in profile to left. Plate 411 of Albertina Publication. Silver-point and white, on greyish blue ground. H. 20½ cm., w. 28 cm.

862 —— S. R. 44, A draped figure pointing down—slightly varied study of the central figure on No. 797 recto, and, like so many of David's drawings, formerly ascribed to Masaccio. Now given to Garbo. Silver-point and white, on buff ground. H. 21½ cm., w. 14 cm. Plate 623 of Albertina Publication.

DOMENICO GHIRLANDAJO (pp. 110-113)

863 BERLIN—PRINT ROOM. No. 458, Drapery for kneeling female figure (p. 111). Verso: Horseman turning round. Pen and ink, on white paper. H. 20 cm., w. 13½ cm.

864 —— No. 2368. In the presence of three bystanders, two Males and a Female, an almost Nude kneeling man presents to another Man as little draped, a tiny crib and within it a babe. This most spirited sketch, suggested perhaps by some antique cameo, I found going under some other name, but a more characteristic sketch by Domenico will not easily be seen. Verso: Various scrawls of horses' heads, &c. Pen and ink, on white paper. H. 16 cm., w. 13 cm.

865 CHANTILLY—MUSÉE CONDÉ. Head of an Elderly Woman. At right angles to it, on smaller scale, a mask. Ascribed to Credi (p. 114). Silver-point heightened with white, on tinted ground. H. 26½ cm., w. 19 cm. Photo. Braun, B. Arts 48.

866 CHATSWORTH—THE DUKE OF DEVONSHIRE. Head of Middle-aged Woman. Study for the lady on extreme left in the fresco at S. Maria Novella representing the Birth of the Virgin (p. 113). Reproduced in Novelli's "Die Galerie zu Berlin," p. 19. Verso: Study for Youngish Woman in same group. Black chalk.

867 FLORENCE—UFFIZI. No. 284 (cornice 61), Kneeling Man turning to left, draped but leaving shoulder bare. I do not find this study exactly used in any of Domenico's finished works. It comes closest to certain figures in the Epiphanies of 1487 and 1488, and in the Assumption at S. Maria Novella. It may therefore safely be dated as of this time. Pen heightened with white, on yellowish paper. H. 21½ cm., w. 14½ cm. Photo. Braun, Uffizi 249.

868 —— No. 287 (cornice 65), Study for an Annunciation. There is no doubt a certain connection between this sketch and the Annunciation at the Uffizi (No. 1288) ascribed to Leonardo. But as this is, in my opinion, by Verrocchio, the drawing bears further witness to the fact that the latter's superiority to himself did not escape Ghirlandajo's attention. Pen and ink, on yellowish paper. H. 21 cm., w. 13½ cm. Photo. Brogi 1656.

869 —— No. 289 (cornice 61), Study for female figure pouring out water, in fresco of Birth of Virgin, (p. 113). Pen and ink, on white paper. H. 22 cm., w. 17 cm. Photo. Braun, Uffizi 240.

870 —— No. 290 (cornice 61), Kneeling male figure, seen from behind, draped. (See No. 867.) Pen and ink, heightened with white, on yellowish paper. H. 23 cm., w. 16 cm. Photo. Braun 241.

871 FLORENCE—UFFIZI. No. 291 (cornice 65), Study for the fresco of the Visitation (p. 111). Pen and ink, on white paper. H. 26 cm., w. 39 cm. Photo. Braun, Uffizi 238.

872 — No. 292 (cornice 63), Study for the fresco representing the Marriage of the Virgin (p. 111). Pen and ink, on white paper. H. 20 cm., w. 26 cm. Photo. Braun, Uffizi 239.

873 — No. 294 (cornice 61), Study for the two female figures, standing by themselves to the right, in the fresco of Zacharias naming the Infant John (p. 112, number erroneously quoted as 297). Pen, on white paper. H. 26 cm., w. 17 cm. Photo. Braun, Uffizi 242.

874 — No. 296 (cornice 65), Study for a St. George, very summary, but most spirited. Pen, on white paper. H. 23 cm., w. 11 cm.

875 — No. 298 (cornice 58), Bust of Woman approaching middle age (p. 114). Silver-point heightened with white, on greyish prepared paper. H. 33 cm., w. 25 cm. Photo. Alinari 105.

876 — No. 315 (cornice 58), Study for drapery of Virgin in Louvre Visitation (p. 114). Wash and white, on pinkish prepared paper. H. 29 cm., w. 13 cm. Plate lxix.

877 — No. 179 (Cat. II.), Design for a Coronation, the upper part differing from the painting at Narni only in having fewer figures, and from the lower part in having many more. Nevertheless this design may have been intended to serve for that work. Pen and ink, faded. H. 28 cm., w. 18 cm.

878 LONDON—BRITISH MUSEUM. Rapid sketch for the fresco representing the Birth of the Virgin (p. 113). Pen and ink, on white paper. H. 21 cm., w. 28 cm. Plate lxvi.

879 — Bust of Young Woman, seen full face (p. 114). Sepia and fine brush heightened with white, on pearl grey prepared paper. H. 32 cm., w. 21 cm. Photo. Braun, British Museum 145.

880 — Bust of Young Man, in close-fitting cap and long straggling hair (p. 114). Pen and bistre, on white paper. H. 35½ cm., w. 23 cm.

881 — Bust of Oldish Man, in profile to right (p. 113). Silver-point heightened with white, on pink prepared paper. H. 17 cm., w. 13 cm. Plate lxviii.

882 — A Saint* writing in a book, and to left smaller and more spirited figure of a Bishop, also writing, both erect. Ascribed to Garbo, but the stroke, the hatching, and the forms are unmistakably Domenico's. An important drawing from his earlier years. Pen and ink, on white paper. H. 23½ cm., w. 15 cm.

883 — MALCOLM COLLECTION. No. 15, Study for figure of a great Lady in the fresco of the Birth of the Baptist at St. Maria Novella (p. 113 Note). Pen and bistre, on white paper. H. 24 cm., w. 10½ cm.

884 — No. 16, Study for the fresco representing Zacharias naming the Infant John (p. 112). Pen and bistre, on white paper. H. 19 cm., w. 26 cm.

885 MUNICH—PRINT ROOM. A Bishop baptizing a person of ripe years (p. 115). Pen and bistre, on white paper. H. 28 cm., w. 23½ cm. Plate lxx.

886 PARIS—LOUVRE. No. 420, Head of a Man, seen full face. Ascribed "Ecole Florentine, XV^e Siècle," but correctly attributed by Morelli [Kunstchr., 1891-92, p. 376]. (p. 114). Pen, with bistre and wash heightened with white, on grey paper. H. 27½ cm., w. 20 cm. Photo. Braun, Louvre 509.

887 — Head of a Young Man, turning slightly to right, curling hair under a cap. Not classified, but rightly ascribed by Morelli (*ibid.*). It is not quite of Ghirlandajo's best quality, although probably belonging to the period of his best activity—the frescoes at S. Trinità, &c. Silver-point, bistre wash and white, on tinted paper. H. 18 cm., w. 13 cm. Photo. Braun, Louvre 513.

888 — M. LÉON BONNAT. Study for a Coronation, with Saints and Angels. In bad state. Pen, on pink paper.

889 ROME—CORSONI GALLERY. Study for a Coronation. Scarcely to be regarded as a sketch for the painting at Narni, with which it has in common nothing but the subject. The drawing, however, is of about the same date as the picture. The quality, on the whole, is excellent. Pen and bistre, on white paper. H. 24½ cm., w. 15½ cm. Photo. Anderson 2769.

890 — A Saint (Francis?) appearing in a Chapter Hall, where a Monk is delivering a lecture. One of Domenico's most admirable pen-drawings, spirited, firm, and clear. Photo. Anderson 3175. Verso: More summary outlining of the same subject. Pen, on white paper. H. 17 cm., w. 19 cm.

890^a STOCKHOLM—NATIONAL MUSEUM. No. 23, Two young women in fluttering draperies. Excellent. Pen and bistre wash. H. 17½ cm., w. 17 cm. Reproduced in Dr. Osvald Sirén's "Dessins et Tableaux de la Renaissance Italienne dans les Collections de Suède."

* No. 1860-6-16-44.

DOMENICO GHIRLANDAJO

891 VIENNA—ALBERTINA. S. R. 102, Study for the fresco representing Zacharias in the Temple (p. 112). Pen, on white paper. H. 26 cm., w. 38 cm. Photo. Braun, Vienna 50. Albertina Publication, plate 216.

892 —— S. R. 604, Study for the Volterra altar-piece (p. 114). Pen and bistre wash, on white paper. H. 26 cm., w. 28 cm. Photo. Braun 51. Albertina Publication, plate 309.

893 WINDSOR—ROYAL LIBRARY. Bust of elderly Female—study for the one next to the last in the group to the left in the fresco of the Birth of the Virgin (p. 113). Silver-point heightened with white, on prepared orange paper. H. 23½ cm., w. 18½ cm. Plate lxvii.

SCHOOL OF GHIRLANDAJO

894 FLORENCE—UFFIZI. No. 171 (cornice 76), A Girl in fluttering draperies, with hands held out, runs forward to left. Study for an Angel supporting a *mandorla*. Perhaps by Tamagni, and the same hand as in 896. Ascribed to Filippino. Pen and ink. H. 19 cm., w. 15 cm.

895 —— No. 172 (cornice 68), Copy after an original sketch, for the Brutus perhaps, in the Palazzo Vecchio. Catalogued as "Maniera di Filippino." Pen and white, on greyish-green prepared ground. H. 30½ cm., w. 19 cm.

896 —— No. 176 (Cat. II.), A Girl steps forward carrying with both hands a covered dish. Also two heads of Horses. Verso: A nude Male bends over to right, holding a small stringless bow with both hands. This leaflet is by the hand that did 894, probably Tamagni's. Pen and ink. H. 20 cm., w. 14 cm.

897 LILLE—MUSÉE WICAR. St. Nicholas between two Angels. By some unknown and feeble assistant of Domenico. (Cat. No. 268.) Photo. Braun, Lille 26. Verso: Anatomical studies.

898 —— A Monk kneeling to right, and two sketches of a Man lifting up his right hand and turning to left. Seems to be of Domenico's following, although not indisputably Florentine. Pen and ink. H. 25 cm., w. 16½ cm.

RIDOLFO GHIRLANDAJO (pp. 121, 122)

899 FLORENCE—UFFIZI. No. 73^a (cornice 89), A Saint blessing a Sick Man (p. 121). Pen and ink. H. 12 cm., w. 12 cm. Photo. Philpot 2994.

900 LILLE—MUSÉE WICAR. No. 470, Head of a bearded Man. Same character as 901, and like that ascribed to Raphael. Black chalk, on white paper. H. 22 cm., w. 19½ cm.

901 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 181, Study of a male head. Ascribed to Raphael (p. 121). Black chalk, on white paper. H. 25½ cm., w. 19 cm. Photo. the Autotype Company.

902 ROME—CORSI尼 GALLERY. No. 130493, Study for the Uffizi picture representing the transfer of St. Zanobi's body (p. 121). Pen and bistre, on white paper. H. 15½ cm., w. 18½ cm. Plate lxxiv.

SCHOOL OF RIDOLFO GHIRLANDAJO

903 FLORENCE—UFFIZI. No. 172^a (cornice 65), Study for an altar-piece. The author of this drawing would seem to have been a follower of Ridolfo's, who fell completely under Raphael's influence. I suspect him to have been Leonardo da Pistoja. A comparison with the latter's altar-piece at Volterra tends to confirm this attribution. Pen and ink. H. 20 cm., w. 18 cm.

904 —— No. 116 (Cat. II.), St. Catherine standing between SS. Stephen and Lawrence. This also betrays the dominant influence of Ridolfo, and it is not impossible that it again is by Leonardo da Pistoja, but in an earlier, more strenuous phase. At all events, this sketch is by the author of a drawing at Munich ascribed to Fra Angelico. The drawing in question is a copy after Angelico's Vatican fresco representing the Stoning of Stephen. (See No. 177.) Pen and ink. H. 13 cm., w. 19 cm.

905 FLORENCE—UFFIZI—SANTARELLI COLLECTION. No. 707, Fine design for an Annunciation, with two Angels looking on. Charming, and close to Ridolfo. If memory does not fail me, there is a connection between this drawing and a painting of the same subject in S. Maria at Panzano. In that case the sketch also would be by Michele di Ridolfo. Red chalk. H. 27 cm., w. 39½ cm.

GIUSTO D'ANDREA? (pp. 59, 60)

906 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 34, "A Pope on horseback carrying a Falcon on his wrist." For further description, see Robinson's catalogue. Ascribed to R. del Garbo. Pen and bistre. H. 16 cm., w. 15 cm.

GOZZOLI (See BENOZZO)

FRANCESCO GRANACCI (pp. 122-125)

907 FLORENCE—UFFIZI. No. 55 (cornice 5), Two draped Young Men, one seated and the other standing. Ascribed to Masolino, but the spirit, the technique, and the touch prove this to be by Granacci when close to David. Silver-point and white, on yellowish ground. H. 20 cm., w. 26 cm. Photo. Braun, Florence 295.

908 —— No. 80 (cornice 65), A head. Catalogued as "Maniera di Ghirlandajo" (p. 123). Silver-point and white, on greyish ground. Diameter 11 cm. Photo. Philpot 1429.

909 —— No. 82 (cornice 17), Study for a Madonna kneeling in adoration. The type and the hatching point to Granacci; otherwise this drawing might pass as David's. It is by no means improbable that this sketch was made in preparation for a Madonna in a Nativity belonging to M. Emile Richtemberger of Paris—Granacci's earliest work among those known to me (p. 123 Note). Silver-point and white, on buff ground. H. 20½ cm., w. 15 cm.

910 —— No. 108 (cornice 26), A youthful Nude reclining in an attitude which recalls the reclining figure in the foreground of Signorelli's "Pan," now in Berlin. Ascribed to Pesellino, but the type and the Credi-like touch are Granacci's. Silver-point, on grey ground. H. 7½ cm., w. 19 cm.

911 —— No. 109 (cornice 67), A draped Elderly Man seated in profile to left. Ascribed to Filippino. Silver-point and white, on grey ground. H. 19 cm., w. 11½ cm.

912 —— No. 112 (cornice 41), Two youthful Nudes, one seated and the other standing. Differs from David only in greater refinement, in the closer hatching, and in the way the white is applied. Silver-point and white, on buff ground. H. 18½ cm., w. 14½ cm.

913 —— No. 123 (cornice 53), Head of Man with open mouth, looking to right. Ascribed to Botticelli, but the type, the hatching, and the white are Granacci's. Silver-point and white, on pinkish buff ground. H. 12 cm., w. 8½ cm.

914 —— No. 127 (cornice 170), Bearded male head, slightly turned to left. Silver-point and white, on buff ground. Diameter 21 cm.

915 —— No. 128 (cornice 170), Study for the head of Jerome in the Berlin altar-piece (No. 88, p. 123). Silver-point and white, on greyish ground. H. 27 cm., w. 18 cm.

916 —— No. 135 (cornice 27), Nude Young Man seen from the back. Attributed to Baldovinetti. Silver-point and white, on buff ground. H. 27 cm., w. 14 cm.

FRANCESCO GRANACCI

917 FLORENCE—UFFIZI. No. 140 (cornice 66), Head of the Virgin in profile nearly to right, a copy, with very slight variations of the head in Fra Filippo's Uffizi Madonna. Below to left, in vague outline, mask of a female head. Also a left foot in profile and toes of another foot. Silver-point and white, on grape purple ground. Verso: Study after the same nude model as in No. 954, seated in the same position, save that he is looking to right and holds out his left arm. Silver-point and white, on tinted ground. H. 25 cm., w. 18 cm. The profile on the front of this sheet is one of the daintiest and sweetest bits of drawing of the whole school. Its strict Filippesque type and its prettiness were responsible apparently for its attribution to Filippino. But this artist neither imitated his father's types nor owned a touch so delicate. Obliged to look further for its author, the critic will think of many names before Granacci's. Yet I venture to believe that the last is the right one. I came to this conclusion after a careful examination of the touch, and quite independently of the nude figures on the verso. This nude, as it happens, is beyond question by Granacci, but that has not greatly influenced my decision; for instances are not infrequent of a front and back of the same leaf being by different draughtsmen. It is rarer perhaps to find masters of this date copying so faithfully older painters; but even this occurs, and Granacci seems to have been addicted to it. A flagrant case is his copy after Pesellino, No. 956.

918 —— No. 173 (cornice 62), Head of a Young Man. Ascribed to Ghirlandajo. Silver-point and white, on red ground. Diameter, 9 cm.

919 —— No. 174 (cornice 62), Portrait head of a Young Woman. Same character and attribution as last. Silver-point and white, on red ground. H. 12 cm., w. 10 cm.

920 —— No. 175 (cornice 62), Head of Nun. Same character and attribution as last two. Silver-point and white, on red ground. Diameter, 9 cm.

921 —— No. 187^a (cornice 82), Study for a Child; one of the same kind as the large number of sketches of children in the Corsini Collection in Rome. Ascribed to Credi. Verso: A companion study. Silver-point and white, on buff ground. H. 15 cm., w. 7 cm.

922 —— No. 190 (cornice 55), A Young Woman, nude but for a gauze-like drapery which she holds over her left leg, with her right arm over her head. On much larger scale, study of the inside of a hand with bent fingers. On smaller scale again, a right foot and foreshortened head of a young person. This leaf is catalogued as Botticelli's, because it is assumed that the nude was destined for the Truth in Sandro's Calumny. But this could not have been so, for the conception of the nude is different in the two figures. The sketch is at once more realistic and more advanced than Sandro's figure, nor is the type, nor the proportions, nor the technique in any way Botticellian. In all these respects the drawing is Ghirlandajesque. At least as clearly characteristic of the same school is the study of a hand. Regarding this sheet closer, we cannot fail to observe that the hatching and the application of white are Granacci's. Finally, almost by way of "Granacci, his mark," we have the woman's long, boneless, curved thumb, peculiar to him, as, for instance, in the St. Jerome in the St. Petersburg Nativity. But although certainly not Botticelli's, it is by no means improbable that while drawing this nude Granacci had in mind Botticelli's Truth. Silver-point and white, on orange buff ground. H. 27 cm., w. 19 cm. Photo. Braun, Florence 140; Brogi 1727.

923 —— No. 198 (cornice 52), Study for a Lucretia. Ascribed to Botticelli (p. 124). Black chalk, on white paper. H. 26 cm., w. 15 $\frac{1}{2}$ cm. Plate lxxvii.

924 —— No. 199 (cornice 52), A draped Female, in profile to left. Originally a pendant to last, and like that ascribed to Botticelli, but retouched with bistre and wash by a later hand.

925 —— No. 220 (cornice 62), A draped figure. Ascribed to Ghirlandajo, but exact type and character of No. 957. Silver-point and white, on buff ground. H. 28 $\frac{1}{2}$ cm., w. 15 $\frac{1}{2}$ cm.

926 —— No. 222 (cornice 45), Three youthful Nudes. But for greater gentleness and finer hatching they might be David's. Ascribed to P. Pollajuolo. Silver-point and white, on buff ground. H. 19 cm., w. 24 $\frac{1}{2}$ cm.

927 —— No. 230 (cornice 45), A nude Youth seated, in profile to left, with his right hand on a staff. The hatching like Credi's. Ascribed to P. Pollajuolo. Silver-point and white, on buff ground. H. 25 cm., w. 18 cm.

928 —— No. 231 (cornice 45), A powerful male Nude standing, in profile to left, with his right hand on a staff and his left falling at his side. Ascribed to P. Pollajuolo, but the type of head and the ear

are distinctly Granacci's, while the body recalls the Baptist in the Berlin altar-piece (No. 97). Finally, the drawing of the arms and the use of white confirm our attribution. Silver-point and white, on pinkish buff ground. H. 36 cm., w. 18 cm.

929 FLORENCE—UFFIZI. No. 239 (cornice 84), Study for the lower part of erect male figure. Ascribed to Credi, but the folds and the hatching are most characteristic of Granacci (*Cf.* Nos. 937, 943, and 947). Silver-point and white, on grey paper. H. 27 cm., w. 15 cm. Photo. Philpot 1445.

930 — No. 247 (cornice 82), An Infant seated, stretching out its little arms to the left. Ascribed to Credi, by whom it is not. A comparison with the child in Granacci's Berlin altar-piece (No. 97), but even more the technique and touch, assure the attribution to Granacci. Silver-point and white, on pink ground. H. 10½ cm., w. 13 cm. Photo. Brogi 1662.

931 — No. 248 (cornice 42), An elderly Nude, holding out his arms, with a stone in the right hand. Ascribed to Pollajuolo. An attribution to Credi would have been more reasonable, for both as type and as technique this is the most like Credi's of all Granacci's drawings. Verso: Draped figure holding a book and a staff. Silver-point and white, on pinkish buff ground. H. 28 cm., w. 18 cm.

932 — No. 254 (cornice 41), Two Nudes seated, one facing us, and the other turning away with a movement recalling Michelangelo's decorative nudes on the Sistine Ceiling. Nevertheless, these two figures are ascribed to P. Pollajuolo. Here everything is Granacci's, and almost of his better known maturer phase. Comparison with Credi's sheet (No. 690) is instructive. Verso: Head of a bearded Man, and in bistre a Girl's Head. Silver-point and white, on pinkish buff ground. H. 24 cm., w. 24½ cm. Photo. Philpot 603.

933 — No. 257 (cornice 51), Draped figure of Young Man looking down to left. Ascribed to P. Pollajuolo, but of the precise style of Nos. 938 and 939, *q.v.* Photo. Philpot 608. Verso: Similar draped figure, but with folds more as in No. 937. Also a Woman's Head, in type recalling both Credi and Perugino, but in technique Credi alone. This sheet thus furnishes points of contact between those of Granacci's drawings, in which he is nearer David, and those in which he approaches Credi. Silver-point and white, on pinkish buff ground. H. 29 cm., w. 15 cm.

934 — No. 258 (cornice 42), A Nude standing with legs apart and firmly planted, his right arm held up and his left stretched out. The head, in profile to left, and the ear are visibly Granacci's. So is the Credi-like character of the technique (*Cf.* No. 931). Ascribed, like that, to Pollajuolo. Silver point and white, on pinkish buff ground. H. 32 cm., w. 22 cm. Photo. Philpot 610.

935 — No. 259 (cornice 41), A nude figure standing in striding posture to left, with the left arm held out. Ascribed to Pollajuolo. The type, the proportions, the drawing of the arms, the touch, all are Granacci's. Silver-point and white, on pinkish buff ground. H. 30 cm., w. 16 cm. Photo. Philpot 605.

936 — No. 268 (cornice 51), A male Nude seated by a table, with his head sharply turned to right resting in his hand, and his legs crossed. Here the type of head and the ear are unmistakably Granacci's. The touch is also clearly his. In the cross-hatching, however, we are reminded somewhat of Filippino. Ascribed to P. Pollajuolo. Silver-point and white, on pinkish buff ground. H. 26 cm., w. 13 cm. Photo. Philpot 584.

937 — No. 270 (cornice 84), Study of drapery for a figure standing in profile to left. Why this should have been ascribed to Credi, except for something in the touch, it is hard to understand. The folds are not of his system but rather Ghirlandajesque, somewhat as in a study for drapery over knees on No. 939, or in the two standing figures on the same sheet. The nearest parallel to them are the draperies of the Virgin in a Coronation at Città di Castello, the execution of the whole of which Cavalcaselle would take to be Granacci's. Perhaps other assistants as well have worked on this Ghirlandajesque picture, but the Virgin is clearly Granacci's. To return to our drawing, it should further be compared with No. 978, which, although so much later and more obviously Granacci's, yet resembles it in the folds. Silver-point and white, on grape purple ground. H. 28½ cm., w. 16½ cm.

938 — No. 293 (cornice 63), A draped Youth seated, drapery for a standing figure, and two studies of a Girl in brisk movement. Photo. Philpot 683. Verso: An elegantly draped Youth, in attitude of the figure on the extreme right in Leonardo's Adoration of the Magi. Also a smaller figure in profile. Silver-point and white, on greenish grey ground. H. 25 cm., w. 32 cm. This sheet is ascribed to Ghirlandajo, but the quality of touch is not his, nor are the draperies of his system.

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The relation to David is much closer, and it is obvious that their author must have been on intimate terms with the latter. That this author was Granacci is clear from the Credi-like hatching and touch, and from the squarish folds. It is obviously by the hand which drew the next (*q.v.*).

939 FLORENCE—UFFIZI. No. 295 (cornice 59). Two draped figures, drapery for lower part of seated figure, and sketch for a Madonna adoring the Child. The figures are Ghirlandajesque, but in David's rather than Domenico's fashion. For David, however, these sketches are too refined. The system of folds recalls Granacci's earliest paintings and such a study as No. 937. The hatching and white, moreover, connect this sheet with the school of Credi, in the way that all Granacci's earlier studies attach themselves to that school. Finally, the sketch for a Madonna recurs with no change on a sheet certainly by Granacci in the Santarelli Collection (No. 981) of the Uffizi (*q.v.*).^{*} Ascribed to Domenico. Silver-point and white, on pinkish buff-ground. H. 33 cm., w. 26½ cm. Photo. Brogi 1765.

940 —— No. 297 (cornice 62), The Virgin kneeling, turned to right, and the Child reaching up to her. This with the pen and white. Also study, with silver-point and white, for a hand. The last should be compared with the hand on No. 922. Both the Virgin's face and the Child's are clearly Granacci's. Ascribed to Domenico. H. 18 cm., w. 24 cm. Photo. Brogi 297.

941 —— No. 305 (cornice 20), A draped figure seen from behind. Ascribed to Masaccio, but folds and touch are Granacci's. Silver-point and white, on grey ground. H. 18 cm., w. 8 cm.

942 —— No. 307 (cornice 58), A draped figure, and two Children's heads. Ascribed to Domenico (p. 123). Silver-point and white, on buff ground. H. 25½ cm., w. 33 cm. Photo. Brogi 1764.

943 —— No. 310 (cornice 84), Study after the cast of a foot. Drapery for legs of figure sitting on the ground stretched out. The rest of this figure is indicated in outline, and has a face of distinctly Granacciesque type. The folds and the technique also are his. Ascribed to Credi. Silver-point and white, on buff ground. H. 14 cm., w. 25 cm.

944 —— No. 311 (cornice 26), Almost nude Male standing in martial attitude, with right arm held out, and facing to right. This is nearly identical with No. 935. Ascribed to Pesellino. Silver-point and white, on deep grape purple ground. H. 21½ cm., w. 11 cm.

945 —— No. 312 (cornice 45), A Nude holding a sword with both hands. Ascribed to P. Pollajuolo, but in the character of No. 927. Silver-point and white, on purplish buff ground. H. 23 cm., w. 13½ cm.

946 —— No. 313 (cornice 60), Two draped Young Men. Between them study of a foot. Also a Child's head, and an Angel running to left. Ascribed to Domenico, but in every way characteristic of Granacci, and one of his best Ghirlandajesque drawings. Silver-point and white, on pinkish ground. H. 22 cm., w. 29½ cm.

947 —— No. 314 (cornice 84), Draped Young Man seated on the ground. His folds as in No. 943. Also a Child exactly like the one on No. 930. Ascribed to Credi. Silver-point and white, on pink ground. H. 14½ cm., w. 20 cm.

948 —— No. 317 (cornice 62), A Young Woman seated, reaching down with both arms to the ground—study perhaps for a figure in a Birth of the Virgin. Ascribed to Domenico, but the touch and the technique are Granacci's. Both thumbs are highly characteristic of him. (See under No. 922.) Photo. Brogi 1754. Verso: A Nude on horseback, and two other figures after the antique. Silver-point and white, on pink ground. H. 18 cm., w. 16½ cm.

949 —— No. 325 (cornice 82), A youthful Nude seated, holding his left foot with both hands on his right knee. Ascribed to Credi. Silver-point and white, on grey ground. H. 20 cm., w. 13 cm.

950 —— No. 345^o (cornice 17), Study for the head of the Guard on the extreme left in the panel representing Joseph led to Prison (Uffizi, No. 1249). Silver-point heightened with white, on purplish grey ground. Diameter 7 cm.

951 —— No. 347^o (cornice 171), Head in profile of an Old Man, a Young Man in profile, and various hands—studies for the Uffizi panels representing the Story of Joseph (p. 123). Silver-point and white, on purplish grey ground. H. 20½ cm., w. 23 cm. Photo. Philpot 1507.

952 —— No. 348 (cornice 170), Bust of the Saviour. Ascribed to Franciabigio (p. 123). Red chalk, on white paper. H. 27 cm., w. 29 cm. Plate lxxvi.

* These sketches for a Madonna, as well as the one on No. 909, may have served as studies for a Nativity belonging to M. Richtemberger, of Paris.

953 FLORENCE—UFFIZI. No. 349^r (cornice 171), Five busts—studies for one of the Joseph panels in the Uffizi (p. 123). Silver-point and white, on purplish grey ground. H. 20 $\frac{1}{2}$ cm., w. 23 cm. Plate lxxv.

954 — No. 359 (cornice 41), A male Nude seated on the ground with legs crossed, and leaning on his right arm. Head in profile to left. The type, the proportions, the technique, all are Granacci's. The foreshortened right arm suggests Michelangelo. The left hand is of a character found only in the Cinquecento. Nevertheless, this is ascribed to P. Pollajuolo. Silver-point and white, on pinkish buff paper. H. 18 cm., w. 13 cm. Photo. Philpot 604.

955 — No. 373 (cornice 175). The Virgin seated on the ground with the Child on her left knee. He reaches out toward the infant John, who faces Him, while above the latter Joseph throws up his hands in delight. Below, torso of a Child. Study for a picture not unlike Granacci's Holy Family at the Pitti Gallery (No. 345), and resembling also two drawings ascribed to Fra Paolino, but also by Granacci, No. 979. The spirit, the types, and the pen-stroke are distinctly Granacci's. With the Child compare those on Nos. 930 and 947. Pen, on yellowish paper. H. 17 cm., w. 11 cm.

956 — No. 380 (cornice 26), A draped Young Woman seated on the ground, turning to right, but seen from behind. Copy after a figure in Pesellino's predella at the Florence Academy representing St. Antony causing the miser's heart to be sought for. Also a vague sketch of an Apollo. Photo. Braun, Florence 310; Brogi 1691. Verso: Young Man, with curling long locks heavily draped, sits on the ground facing to left, with hands held out toward a landscape. Also lower part of excessively slender Nude. Photo. Brogi 1541. Silver-point and white, on pink ground. H. 19 cm., w. 28 cm. This sheet is ascribed to Pesellino, for the good reason that the female figure corresponds to one of Pesellino's. A careful student must quickly perceive, however, that even this figure is done in a technique that recalls not the earlier middle years of the fifteenth, but the earliest years of the sixteenth century. Turning to the Apollo, we note a search for *contrapposto* which suggests Michelangelo, but not Pesellino. This figure has, moreover, the exact proportions and build of Granacci's nude on No. 922. His hand is identical with the right hand on No. 948. The stroke and the technique are exactly as in the two last-mentioned drawings. Reversing the sheet we see, obviously drawn by the same person, a nude of proportions as undreamt of in Pesellino's time as they were frequent in an epoch closer to Cellini's. The seated figure has a profile and hands decidedly Granacci's, and folds that approach those on No. 947 by the same artist.

957 — No. 381 (cornice 25), Draped seated figure in profile to right. He is of the exact type and character of the figures on Nos. 933 and 938, but of a technique nearer David's, as, for instance, in No. 786, which I ascribe to the latter. Catalogued as Pesellino's. Silver-point and white, on buff ground. H. 17 cm., w. 13 $\frac{1}{2}$ cm. Photo. Brogi 1693.

958 — No. 508 (cornice 83), Two kneeling figures in profile to left—studies chiefly of drapery. Ascribed to Credi, but the type and the hand are certainly Granacci's. Silver-point and white, on grey ground. H. 20 cm., w. 26 cm.

959 — No. 1144 (cornice 45). Heavy Nude, seated with his hands tied behind him. In character of No. 928. Ascribed to P. Pollajuolo. Verso: The torso of a Nude. Most characteristic of Granacci. Silver-point and white, on pink ground. H. 23 cm., w. 12 cm.

960 — No. 1148 (cornice 45), A Nude seen from behind. Same character as last. Ascribed to P. Pollajuolo. Silver-point and white, on grey ground. H. 23 cm., w. 12 $\frac{1}{2}$ cm.

961 — No. 1150 (cornice 55), Mask-like Bearded Head. Ascribed to Botticelli, but probably Granacci's. Silver-point and white, on pink ground. H. 12 cm., w. 10 cm.

962 — No. 1152 (cornice 56), A youthful Nude facing to left and holding a stick in both hands, at arm's length. Same character and probably the same model as on No. 949. Ascribed to Botticelli. Silver-point and white, on pinkish buff. H. 23 $\frac{1}{2}$ cm., w. 12 cm. Photo. Philpot 671.

963 — No. 1154 (cornice 56), A male Nude in profile to left. One of Granacci's most typical drawings, despite its attribution to Botticelli. Silver-point and white, on pink ground. H. 29 cm., w. 11 cm.

964 — No. 1155 (cornice 56), A Nude seen from behind. Exact character of last. Ascribed to Botticelli. Silver-point and white, on pink ground. H. 26 cm., w. 9 $\frac{1}{2}$ cm. Photo. Brogi 1831.

965 — No. 1199 (cornice 84). Drapery of a figure seated turning to right. Torso and head barely indicated. Ascribed to Credi. Silver-point and white, on grey ground. H. 27 cm., w. 18 $\frac{1}{2}$ cm.

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966 FLORENCE—UFFIZI. No. 1247 (cornice 62), Study for a Young Mage. Catalogued as "Maniera del Ghirlandajo" (p. 124). Black chalk and white, on purplish ground. H. 28 cm., w. 15 cm. Plate 139 of Schönbrunner's Albertina Publication.

967 —— No. 1249 (cornice 67), A Young Woman striding rapidly forward to left, but looking back to right, her draperies tossed by the breeze. Ascribed to Filippino, but Granacci's in the character of Nos. 923 and 966. Black chalk, on white paper. H. 21 cm., w. 15½ cm.

968 —— No. 1399 (cornice 170), Profile of a Girl looking up to right. She wears a wreath. Silver-point and white, on pinkish ground. H. 16 cm., w. 12½ cm. Photo. Braun, Florence 258.

969 —— No. 1400 (cornice 170), The Magdalen kneeling at the foot of the Cross. Silver-point and white, on pinkish ground. H. 26½ cm., w. 18 cm. Photo. Braun, Florence 259.

970 —— No. 126 (Cat. II.), The Deposition from the Cross. Late. Black chalk. H. 22 cm., w. 18 cm.

971 —— No. 163 (Cat. II.), A draped figure seated in profile to left. Ascribed to Fra Filippo. Silver-point and white, on pinkish ground. H. 20½ cm., w. 14 cm.

972 —— No. 193 (Cat. II.), A Child seated, one of the same kind as in the Corsini Gallery in Rome. Ascribed to Credi. Silver-point and white, on pinkish ground. H. 16 cm., w. 7½ cm.

973 —— No. 197 (Cat. II.), Head of a Child in profile, and two studies of feet. Ascribed to Credi. Silver-point and white, on pinkish ground. H. 16 cm., w. 16 cm.

974 —— No. 200 (Cat. II.), A Male figure in jacket, starting away. Verso: A seated figure, a repetition of No. 949. Silver-point and white, on buff ground. H. 22 cm., w. 14 cm.

975 —— No. 435 (Cat. II.), Head ascribed to Sogliani, but the type and the handling are Granacci's. Silver-point, on grey ground. Diameter 11 cm.

976 —— No. 436 (Cat. II.), A profile to right. Goes with last. Diameter 8½ cm.

977 —— No. 6351 (Cat. II.), Madonna seated leaning a little to left, with the Child clinging to her right knee. Late. Black chalk. H. 33½ cm., w. 22 cm.

978 —— No. 6352 (Cat. II.), An erect draped figure. Late, but folds still recall the much earlier study, No. 937, ascribed to Credi. Black chalk and white. H. 39 cm., w. 15 cm.

979 —— No. 6807 (Cat. II.), Madonna, sitting on the ground with her legs curled under her, holds the Child to be embraced by the infant John. Joseph and another Saint kneel adoring. Very late, and almost as mannered as if by Michele di Ridolfo, but resembling No. 955. Ascribed to Fra Paolino. Photo. Philpot 2883. Verso: The Virgin seated looking to right, with the Child on her right knee, looking up to her. On the left the infant John tries to get His attention. Above Him, behind a wall, Joseph. This composition recalls Granacci's Pitti picture. Black chalk. H. 34½ cm., w. 27 cm.

980 —— No. 14764 (Cat. II.), A portrait head of a smooth-shaved Man, looking down in profile to left. Typical of Granacci's maturer manner. Black chalk. H. 26½ cm., w. 20 cm. Photo. Philpot 347.

981 —— SANTARELLI COLLECTION. No. 7, Study for a Judith of fantastic height holding the drawn sword in her right hand, and with the left, high above her, the head of Holofernes. Another female figure of more ordinary proportions in a similar attitude. Also study for a Madonna kneeling in profile to left. This sheet, given to Filippino, is highly interesting in connection with various other drawings that we have ascribed to Granacci. That it is not Filippino's we need not attempt to prove. The pen-stroke and the folds of the draperies are enough to establish that it is Granacci's, for both partake, as his work only does, of Credi as well as of Ghirlandajo. Then, if you reverse the figure, it turns out to be practically identical with the Lucretia (No. 923). The fantastic proportions we have found matched in a figure on the back of No. 956. The head of the other figure resembles that of the Madonna on No. 955. Finally the kneeling Virgin is identical with a Virgin on No. 939, with which leaf, therefore, it must be contemporary. Pen and ink. H. 26 cm., w. 18 cm. Photo. Philpot 2988.

982 —— No. 3*. View taken standing near the west front of S. Maria del Fiore, looking toward the Baptistry, Bigallo, and present Via Calzajoli. The Baptistry is sketched as standing on four steps, which, of course, it never did, although such a change was suggested by Leonardo. Topographically interesting, and in other respects pleasant. Pen and ink, pricked for transfer. H. 16½ cm., w. 26 cm.

983 LILLE—MUSÉE WICAR. No. 230, A Nude holding a disc above his head. Ascribed to Finiguerra, but goes with No. 945. Silver-point and white, on tinted ground. H. 21½ cm., w. 10 cm. Photo. Braun, Lille 137.

984 LILLE—MUSÉE WICAR. No. 231, Study of drapery for a figure standing, turned slightly to right with the right foot forward. It corresponds exactly with a figure on the extreme left in the Assumption of the Virgin at S. Maria Novella. Whether this sketch was a study for that figure, or a copy after it, I leave for others to decide. That it is Granacci's the form of the hand suffices to prove. (Cf. No 963.) The hatching is remarkably close to that of the very young Michelangelo. Ascribed to Finiguerra. Pen heightened with white, on pinkish ground. H. 25 cm., w. 12½ cm. Photo. Braun, Lille 134.

985 —— No. 370, A nude, middle-aged Man seated on the ground. Ascribed to A. Pollajuolo, but of the exact kind of No. 927. Photo. Braun, Lille 10. Verso: Half-length draped figure. Silver-point and white, on buff ground. H. 20 cm., w. 17 cm.

985^a —— A bushy-headed Nude seen from behind with his right arm held out. Nearly of the character of Nos. 928, 959. Photo. Braun, Lille 195. Verso: A male Nude seated on a stool with his left hand on a lance. Photo. Braun, Lille 196. Silver-point and white, on pinkish ground.

986 LONDON—BRITISH MUSEUM. Study for one of the Dioscuri on Monte Cavallo. Ascribed to A. Pollajuolo, this rather fetching sketch has all the characteristics of Nos. 928 and 933. Silver-point and white, on blue ground. H. 36½ cm., w. 24½ cm. Photo. Braun, B.M. 65.

987 —— Study for a Coronation. Ascribed to Albertinelli, but a late Granacci in the style of various late paintings, such as the S. Apollonia predelle, the Darmstadt Crucifixion, and the "Pietà" at Quintole, near Florence, and at New Haven, U.S.A. Black chalk, squared for enlarging. H. 27 cm., w. 32 cm.

988 —— Profile of Man to right, wearing moustache. Ascribed to Ridolfo Ghirlandajo, and perhaps correctly, but the type, the modelling, and handling are closer to Ridolfo's master, Granacci. Black chalk. H. 24 cm., w. 17 cm.

989 —— Almost life-size portrait head of a fat smooth-faced Man looking out a little to left. Below, on a smaller scale, the head of a Youth looking down. Ascribed doubtfully to Credi, but the conception is too Ghirlandajesque for Credi, while the handling points to Granacci. The youth, or a head almost identical with it, occurs on more than one Uffizi drawing attributed to Ghirlandajo or to Credi, but which, it seems to me, are Granacci's. Silver-point and white, on brownish prepared paper. H. 30 cm., w. 21 cm.

990 —— (In Vol. 60), Head of bald Man with short beard. He looks down a little to right. Absurdly ascribed to Raphael. The only question is whether it is Granacci or Sogliani; but it is probably a late Granacci. Verso: Sketch for a St. Sebastian, by a hand close to Fra Bartolommeo's; and, considering how poor his nudes are, it may well be his, but considerably retouched. Pen and bistre. H. 22½ cm., w. 15 cm.

991 —— MALCOLM COLLECTION. No. 21, A heavily draped pensive Youth, seated, reclining on his elbow. Ascribed to Credi, but if not Granacci's, then David Ghirlandajo's, yet more likely the former's. Silver-point and white, on buff. H. 19 cm., w. 11 cm.

992 —— No. 125, Five Nudes, two of them in the attitude of combatants and the others of onlookers. One of these reclines on the ground and the other two stand erect. Ascribed to Rosso, but too firm for that painter and not in his manner. The types betray Granacci in a phase between the panels at the Uffizi recounting the story of Joseph and the Assumption at the Academy. The touch is his. Characteristic of him is the right arm of the hand holding a dagger or some such object. Compare it with the arm in the drawing of a Dioscurus in the British Museum. A copy in pen and ink of the figure on the right is ascribed in the Uffizi (6496) to Rosso. Italian chalk. H. 27 cm., w. 36 cm.

993 OXFORD—CHRIST CHURCH LIBRARY. (In turn-stand), Head of a Young Man in profile, turned down a little to left and looking straight out; the ear well exposed. Very close to Domenico Ghirlandajo, but the handling of the white betrays Granacci. Silver-point and white, on prepared buff paper. H. 13½ cm., w. 11 cm. Photo. New Gallery, Oxford 41.

994 —— Mask of the same, without ear and looking through half-closed eyes. Silver-point and white, on prepared buff paper. H. 13½ cm., w. 11 cm. Photo. New Gallery, Oxford 40.

995 —— A Nude, being a free copy of Verrocchio's David. The mingling of Ghirlandajo and Credi influences, as well as the touch, point clearly to Granacci. Silver-point and white, on greyish ground. H. 27½ cm., w. 12½ cm.

996 OXFORD—CHRIST CHURCH LIBRARY. No. 192, Copy of an antique bas-relief representing a struggle of horses and a fight of Amazons. Ascribed to Giulio Romano, but obviously earlier and Florentine. The influences of Ghirlandajo, Filippino, and even Botticelli are discernible in the types, and the handling is wholly Granacci's. Silver-point and white, on pinkish buff prepared paper. H. 21 cm., w. 29½ cm.

997 PARIS—LOUVRE. No. 425, Two youthful draped figures of the exact kind of Nos. 912, 925, and 939, and almost identical with 933 verso. Photo. Braun, Louvre 502. Silver-point and white, on pinkish ground. Verso: Study for the drapery of a standing figure. Silver-point and white, on buff ground. H. 19½ cm., w. 22 cm.

998 —— A heavily draped youthful figure, seated, looking down into a book. Silver-point and white, on tinted ground. H. 20 cm., w. 13 cm. Photo. Braun, Louvre 504.

999 ROME—CORINTI GALLERY. No. 130472, A Putto seated, looking to left. (See No. 1002.) Silver-point and white. H. 12 cm., w. 13 cm.

1000 —— No. 130473, A Child seated, pointing to himself. Almost a repetition of No. 972. (See No. 1002.) Silver-point and white, on pink ground. H. 16½ cm., w. 10 cm. Photo. Anderson 2820.

1001 —— No. 130474, A Child seated. (See No. 1002.) Silver-point and white, on brown ground. H. 14 cm., w. 8½ cm.

1002 —— No. 130476, A Putto reclining to right, pointing to himself. This and the other studies in this collection of naked children ascribed to P. di Cosimo, along with two or three in the Uffizi ascribed to Credi, are more likely by Granacci. I would base this opinion upon the technique and touch, which apparently are his; upon the different influences traceable in them; upon the fact that their modelling recalls such drawings as No. 954; and finally, upon the probability that several of these putti may have been drawn for the Child in a Nativity which I have good reason for believing to be an early work by Granacci. For this Nativity, belonging to M. Richtemberger, of Paris, we already have found more than one study in the Uffizi (Nos. 909, 939). All these putti, moreover, are of the type rapidly indicated on No. 939. Bistre wash and white, on pink prepared paper. H. 14½ cm., w. 12 cm.

1003 —— No. 130480, Two studies of a Child. See last. Silver-point and white, on brown ground. H. 14 cm., w. 10 cm.

1004 —— No. 130481, A Child reclining, pointing to himself. (See 1002.) Silver-point and white, on pink ground. Verso: Inscribed, by much later hand, with the words "Pier di Cosimo." H. 11 cm., w. 10½ cm.

1005 —— No. 130482, Two studies of a seated Child. (See 1002.) Silver-point and white, on tinted ground.

1006 —— No. 130483, A Child lying in attitude close to that of the Child in Mr. Richtemberger's Nativity. (See 1002.) Verso: A Young Woman draped. She is unmistakably Granacci's. Silver-point and white, on tinted ground. H. 12 cm., w. 12½ cm.

1007 —— No. 130450, A draped Youth. Verso: A Nude. Ascribed to P. di Cosimo. Silver-point and white, on grey ground. H. 23½ cm., w. 15 cm.

1008 —— No. 130489, A draped Youth standing, facing to right. Ascribed to P. di Cosimo. Silver-point and white, on grape purple ground. H. 23 cm., w. 13 cm. Photo. Anderson 2815.

1009 —— No. 130490, A draped Youth, facing front. Verso: A head and drapery. Ascribed to P. di Cosimo. Silver-point and white, on grape purple paper. H. 23 cm., w. 14 cm. The above three leaflets are certainly Granacci's, as is testified by the stroke, technique and character of the heads. Compare with Nos. 933 verso and 942.

LEONARDO DA VINCI* (pp. 147-164)

1010 AMSTERDAM—FODOR MUSEUM. Magnificent bust of an Old Man, looking to right and pointing in the same direction with his right hand. Probably for the Adoration. Pen and ink.

1011 BUDA-PESTH—NATIONAL GALLERY. No. 343, A bald-headed Man with open mouth turning suddenly to the right, and facing him the lower part of the profile of another Man. Studies for the two central figures in the cartoon for the Battle of the Standard (p. 162). Black chalk. Plate cxv.

1012 —— No. 344, The bust in profile of a Youth with mouth wide open, the face and neck highly finished, the rest barely outlined. Study for the same (p. 162). Red chalk. Plate cxvi. Verso: Bust of a Man, in profile to left, carrying a staff on his shoulder. Study for the same. Plate 794 of Albertina Publication.

1013 —— Four studies for the leg of a Horse. Silver-point, on tinted ground. Reproduced "Jahr. Preuss. Kunsts." xx, plate next to p. 108.

1014 COLOGNE—WALRAFF RICHARTZ MUSEUM. A sheet with figures, most of them nude, for the Adoration but of rather poor quality. Pen and ink. Reproduced in "Archivio Storico dell' Arte," V., p. 31.

1015 FLORENCE—UFFIZI. No. 421 (cornice 93), Madonna holding the Child, who fondles a kitten. The finest with this motive. The Madonna here has considerable resemblance to the one in the Adoration (p. 151). Plate xcix. Verso: Nude Child lying in mother's lap, almost in profile to left, playing with a kitten. She is not indicated save for the left arm and hand, with which she holds him under the legs. He has two heads and three shoulders, drawn one over the other. Pen and wash. H. 12½ cm., w. 10½ cm.

1016 —— No. 446 (cornice 97), An Old Man and a Youth facing each other. As this is dated September 1478, ("... bre 1478 inchominciai le 2 Vgine Marie") it is of the utmost importance for the student. He will not fail to be struck by the great resemblance between the way the older man's face is modelled and the modelling of the heads in the numerous sketches for the Adoration, nor can he fail to note the striking likeness between the youth and more than one youthful face in the same work. Indeed, between this upturned profile and one in the painting—one on the right appearing with his head only above the old man—there is almost identity (p. 150). Pen and ink. H. 20 cm., w. 27 cm. Photo. Alinari 257; Braun, Florence 439; Albertina Publication, plate 148.

1017 —— No. 8° (cornice 97), A Landscape. Through an opening in the foreground a level plain enclosed by hills. On the left a castle. Inscribed in the master's own hand: "di di Stà Maria della Neve, addi 5 d'Aghosto 1473" (p. 150). Pen. H. 19½ cm., w. 28½ cm. Photo. Alinari 244.

1018 —— No. 449 (cornice 93), Profile to right of a Man. Little more than a scrawl, but good. Pen. H. 11½ cm., w. 8 cm.

1019 —— No. 423 (cornice 93), Old Man and Youth facing each other in profile. Exquisite finish. Red chalk. H. 21 cm., w. 15 cm. Photo. Braun, Florence 450.

1020 —— No. 436, Study for the architecture and figures in the background of the Adoration (p. 153). Pen, bistre, and white. H. 16½ cm., w. 29 cm. Plate ciii.

* It is my intention to catalogue such only of Leonardo's drawings as reveal his activity as an artist. It is not always easy to distinguish between sketches which show him in this light and such as do not; and I have used my own discretion in the matter, being guided somewhat by convenience. The number which I shall record here will surely suffice all but the greediest, and these, praiseworthy in their craving, will, with their eyes trained on the examples here entered, find no difficulty in separating the wheat from the chaff.

This is perhaps the appropriate place to mention my great indebtedness to Dr. Richter's "Literary Works of Leonardo da Vinci." I am not a student of diplomatics, nor of the many sciences in which Leonardo was absorbed, and cannot judge of Dr. Richter's supposed shortcomings as a transcriber of texts, and commentator upon them. This much I can say: that a better choice of drawings for illustrations than his work contains could scarcely have been made; and that despite the many improvements which have taken place since the appearance of his book, better reproductions are as yet hardly attainable. In the selection of examples to illustrate the present work, I have taken it for granted that every one will have in his hands Dr. Richter's volumes, and I have tried to supplement rather than to repeat his materials.

As I am correcting this proof, I receive the welcome news that the Italian Government has undertaken to publish in facsimile all of Leonardo's manuscripts and drawings.

LEONARDO DA VINCI

1021 HAMBURG—KUNSTHALLE. Three male Nudes, two young and one old, and three Babes. Pen and ink. H. 15 cm., w. 12 cm.

1022 —— St. Sebastian tied to a tree, with two heads in different positions (p. 163). Pen and ink. Reproduced in "Jahrbücher Preuss. Kunsts." xix. p. 250.

1023 LONDON—BRITISH MUSEUM. Various draped old Men and a profile—this bearing the strongest resemblance to the one in the Uffizi dated 1478—studies for the Adoration (p. 152). Pen and ink. Reproduced (badly) in Müller-Walde, plate 77. Verso: Allegory representing Ingratitude and Envy. Pen and bistre, on pink prepared ground. Müller-Walde, plate 82. H. 16½ cm., w. 26½ cm.

1024 —— Sheet of studies for a Madonna with the Child fondling a kitten, and profile of a Youth. Obviously early (p. 151). Verso: In a rectangle a Maiden seated, and a unicorn nestling close to her: an allegory, not, as we should naturally take it, of Chastity, but of Incontinence (Richter, paragraph 1232) (p. 164). Pen and bistre.

1025 —— Several studies of the Child fondling a kitten. Verso: The same. Pen and bistre. H. 21 cm., w. 15 cm.

1026 —— Madonna in arched frame with Child fondling a Kitten. Verso: The same. Pen, brush and bistre. H. 13½ cm., w. 9½ cm.

1027 —— Sketch for a Madonna and various profiles, and one or two figures. The profiles are of the exact character of the early ones at Windsor, and of those in the figures of the various sketches for the Adoration. Silver-point (the Madonna gone over in ink), on pink prepared paper. Verso: Two Madonnas. Pen and ink. H. 20 cm., w. 15½ cm.

1028 —— Sheet containing a Madonna with St. Anne, being a study for the Royal Academy cartoon (p. 157). Two small sketches of other Madonnas and some wheels. Sketched in with black chalk and gone over with pen and bistre. Verso: Profile to right of a smooth-faced Old Man. Also tracing by another hand of the group on the obverse. Black chalk. H. 27 cm., w. 19½ cm.

1029 —— Pen sketch of careering Horsemen—for the Battle of the Standard. H. 8½ cm., w. 12 cm. Richter, plate lii. (Fig. 2).

1030 —— A Machine for mowing down the enemy. Pen and bistre. H. 17½ cm., w. 25 cm.

1031 —— Profile of Leg, Pubis, and Abdomen. Red chalk, on pink prepared paper. H. 25 cm., w. 19½ cm.

1032 —— A Man striving forward. Black chalk. H. 7½ cm., w. 11 cm.

1033 —— Slight sketch of a Nude leaning on a staff. Retouched, and the shading of the background added. Pen and ink. H. 11 cm., w. 5½ cm.

1034 —— Head of an Old Man in profile to right. Drawn, perhaps, in connection with the Last Supper, and at all events of that time. Red chalk. H. 10 cm., w. 8 cm.

1035 —— MALCOLM COLLECTION. No. 38, Profile bust of a Warrior in fanciful armour, suggested doubtless by a figure in Verrocchio's Decapitation of the Baptist in the silver altar now in the Opera del Duomo at Florence (p. 160). Silver-point, highly finished, on cream-coloured prepared ground. H. 29 cm., w. 21 cm. Plate cxiv.

1036 —— No. 42, A sheet containing a draped figure blowing a trumpet into the ear of a Nude. Below, two figures in conversation. Probably studies for the Adoration. Pen and bistre. H. 25½ cm., w. 19 cm. Photo. Braun, Beaux Arts 40.

1037 —— No. 44, Studies for a Victory placing a shield on a trophy. The character of this sheet points to the time when Leonardo was preparing his Adoration, and indeed the draped figure is distinctly Verrocchiesque (p. 164). Pen and bistre. H. 25½ cm., w. 20½ cm. Plate cxxi.

1038 —— ARUNDEL MS. No. 253.* A sheet divided by the binding into two pages: Fol. 253 tergo. Head of a Child sucking turned to left, and slight indication of an Infant's foot. Silver-point, on greyish blue ground. Fol. 256 recto. The foot and hand of a Child. Silver-point and white, on greyish blue ground. I am indebted to Mr. Horne for my acquaintance with this sheet, and the excellent suggestion that the sketches thereon must have been for a picture like the "Madonna Litta." Indeed, it would seem that this famous picture was made in reversed order after a cartoon or even a finished painting in the preparation of which these studies had served. As the volume in which they occur is dated March 1508, it is probable that these sketches were made at that time. At the same time Leonardo wrote to Chaumont, the French Governor of Milan (Solmi, p. 175), that he had begun two Madonnas

* On the first page of this is a long inscription by Leonardo stating what he means to do in the volume he is just beginning. It will be found in Solmi's "Leonardo," p. 173. The date is March 22, 1508.

which he hoped to bring back with him. We can hardly avoid concluding that our sketches were for one of these pictures—the one of which the "Madonna Litta" is the copy.

1039 LONDON—ROYAL ACADEMY—DIPLOMA GALLERY. Cartoon for the Virgin with St. Anne (pp. 157, 158).
Black chalk and white. H. 1.39 m., w. 1.01 m. Plate cix.

1040 —— SOUTH KENSINGTON MUSEUM—FORSTER COLLECTION,* S. Ken. II. Fol. 19 recto. Head of an Elderly Ecclesiastic in profile to left. Apparently a portrait. Red chalk. H. 9½ cm., w. 7 cm.

1041 —— Fol. 37 recto. Slight sketch of a Woman seated with a Child in her lap. She faces front, but the figure is turned to right. Note perhaps for a Madonna. Red chalk. H. 9½ cm., w. 7 cm.

1042 —— S. Ken. III. (in which occurs the date July 16, 1493). Fol. 8 tergo, fol. 9 recto and tergo, fol. 10 recto. Slight sketches of various articles of apparel, and one or two heads to show how certain hats were worn. Black chalk. H. 9½ cm., w. 6½ cm.

1043 —— Fol. 23 recto. Hoofs of shaggy Horses. Red chalk.

1044 —— Fol. 25 recto. The hind leg of a Horse. Red chalk.

1045 —— MR. LUDWIG MOND. Head of the Virgin for the Louvre version of the Madonna with St. Anne. Black chalk with touches of colour (p. 158). H. 20½ cm., w. 16 cm. Reproduced in the catalogue of the Grosvenor Gallery, Winter Exhibition, 1877-78. London, Chatto and Windus.

1046 MILAN—AMBROSIANA. Codex Atlanticus. A large number of small sketches, some of considerable interest. I shall not attempt to catalogue them. They are in course of publication in facsimile, and will soon be accessible in this form. (Milan, Hoepli.)

1047 —— Head of Old Man almost in profile to right. Small and slight. Pen and ink.

1048 —— Forepart of a Horse in profile. Pen and ink. Reproduced, Richter, vol. ii. p. 4.

1049 —— BIBLIOTECA TRIVULZIANA. A small codex containing sketches, published by L. Beltrami, "Codice Trivulziano," Milan, Hoepli 1891. The most interesting to us are the profile Head of an Old Man, plate 68, another profile, plate 54, and some caricatures, plate 1.

1050 OXFORD—CHRIST CHURCH LIBRARY. Portrait of a Gipsy in profile, turned up to right. I strongly suspect that it was this head which Vasari had in mind when writing in his life of Leonardo, of "Scaramuccia capitano de' Zingari, che poi ebbe Messer Donato Valdambri lassatogli del Giambullari" (p. 160). Black chalk, sadly retouched. H. 38 cm., w. 26½ cm. Photo. New Gallery, Portf. v., No. 2.

1051 —— Allegory of Pleasure and Pain. The text, Richter, paragraph 676. Richter, plate 59. Verso : Allegory of Envy—an exact illustration to the text on the same sheet, transliterated in paragraph 677 of Richter. Pen and ink. H. 21 cm., w. 29 cm. Richter, plate 61.

1052 —— No. 205. A Horseman at full speed attacking a fallen foe. Cog-wheels, and a Nude working a treadmill. Also several lines of writing in two columns. The horseman is probably for the Battle of the Standard. Verso : Studies of crossbows. Pen and ink. H. 21½ cm., w. 14 cm.

1053 —— No. 206, Allegory of Envy and Ingratitude. Pen and ink. Richter, plate 60 (Fig. 1).

1054 —— No. 227. Study for draped right shoulder and arm of the Angel of the Annunciation. This in pen. In red chalk the line of a cheek with curling hair. H. 8½ cm., w. 9½ cm.

1055 —— No. 857. An allegory representing, it is suggested, the Political State of Milan at the end of the fifteenth century. A female figure with two faces, one being of an Old Man seated on a cage, while another Female holds up a mirror in which the old face is reflected. In the cage serpents, at which dogs, egged on by an eagle and a satyr, are biting (p. 164, where eagle is misprinted "angel"). Verso : An Archer and a Lancer. Pen and ink. H. 20½ cm., w. 28½ cm. Photo. New Gallery, Portf. v. 7.

1056 —— UNIVERSITY GALLERIES.† Two Horsemen—for background of the Adoration. Silver-point, on pink rubbed paper.

1057 —— A Young Woman pointing to a Unicorn at her feet. Even lovelier than the similar subject at the British Museum. Pen and ink.

1058 —— Three Men putting on their shoes. One of them lifts his hand to his forehead, in the traditional attitude of Peter amazed at the condescension of his Master. Certainly sketch for a Christ washing the feet of His disciples. Also some implements. Silver-point, on grey prepared ground.

* I must thank Mr. Horne for my acquaintance with these sketches in the Forster Collection.

† Formerly in the collection of Mr. Chambers Hall.

1059 OXFORD—UNIVERSITY GALLERIES. Mary and Elizabeth with their Children. Silver-point, on grey prepared paper. Verso: Machinery. Pen and ink.

1060 PARIS—LOUVRE. No. 385, Head of an Old Man turned slightly to the left. Red chalk. H. 9½ cm., w. 6 cm.

1061 — No. 389, A cast of drapery over the lower part of a seated figure. Bistre and white, on fine linen. H. 26½ cm., w. 23½ cm. Plate cxii. This interesting study may have been done by Leonardo before he left Verrocchio's studio (see p. 45). It dates, at all events, from early in the artist's career, when his own manner had not emerged completely from the school which produced him. It was destined to be much imitated. Credi made an exact copy of it (Malcolm Collection, No. 23), and Ghirlandajo adopted it with slight changes for the drapery of the Virgin in his Uffizi altar-piece (No. 1297).

1062 — No. 390, Bust of a lady in profile to right—cartoon for the portrait of Isabella d'Este (p. 159). The credit of recognising Isabella in this cartoon is due to the late M. Charles Yriarte ("Gazette des Beaux Arts," February 1888). As is well known, she sat to Leonardo early in 1500. Black chalk and pastel. In the hair and flesh there are touches of red, in the dress of yellow. Pricked for transfer. H. 63 cm., w. 46 cm. Photo. Braun, Louvre 162.

1063 — No. 391, Study for the drapery of the Virgin in the Louvre version of the Madonna with St. Anne (p. 158). Black chalk, bistre wash and white—unfortunately very much modernised, yet the original line is nearly untouched. H. 23 cm., w. 24½ cm. Plate cxi.

1064 — No. 1640, An allegory possibly of an Incantation (p. 164). An exact copy of this passes at the British Museum for an original (photo. Braun, B.M. 53). A comparison of the torso is instructive. A magnificent contemporary engraving in the British Museum, probably by a Milanese hand, was taken from this study. But for the nude figure in the print Leonardo must have furnished a separate sketch. Bartsch, vii., p. 515, No. 44. Reproduced by the Chalcographical Society, 1891, fig. 28. Pen and ink. Plate cxx.

1065 — No. 2022, Six figures, chiefly Nudes, for the Adoration, of about the same quality as the sheet at Cologne. Pen and ink. H. 28 cm., w. 21 cm. Photo. Braun, Louvre 185. Verso: Nudes at a table, others in conversation, and still others by themselves, variously designated as studies either for a Last Supper or for an Adoration. It seems to me that both designations are right. The style of the drawing points clearly to Leonardo's earlier years, and the figures in conversation can scarcely have been intended for any other purpose than the Epiphany. At the same time, the nudes at the table, and the single figure, surely representing Christ Himself, at another table, are plainly for a Last Supper. If all this be so, then this interesting result follows: that while Leonardo was still engaged upon his Adoration, he was already planning a Last Supper—not, of course, necessarily with the immediate intention of painting one (p. 155). Pen and ink. Photo. Giraudon 363; Braun, Louvre 186.

1066 — No. 2023, Small study for the Madonna with the Infant John. Pen and ink.

1067 — Study for the head of the Baptist in the "Vierge aux Rochers." So much made over as scarcely to count as Leonardo's. Silver-point heightened with white, on greenish paper. Photo. Braun, Louvre 170.

1068 — Study for the entire composition of the Adoration, the most elaborated and delightful of the series (p. 152). Left to the Louvre by the late M. Galichon. Pen and bistre. H. 28 cm., w. 21 cm. Plate ci.

1069 — HIS DE LA SALLE COLLECTION. No. 101, The Madonna, turned to right, holds in her right hand a vase, from which the Child takes fruit, while He caresses her cheek. Still ascribed to Raphael, despite the fact that M. de Tautz, and M. Ephrussi before him, have long since recognised its authorship. It dates from the time of the Adoration, to the Madonna in which the one here bears a strong resemblance (p. 151). Silver-point, and pen and ink. H. 35 cm., w. 25 cm. Plate c.

1070 — No. 120, Small and ruined study for the Madonna with St. Anne. Interesting as indicating a stage in the composition between the cartoon and the picture. Black chalk gone over with the pen. H. 16 cm., w. 12 cm.

1071 — INSTITUT DE FRANCE (MANUSCRIPTS). Containing various sketches scattered through them, chiefly as illustrations to the text, some of them of great beauty. They have been published in six volumes under the editorship of M. Ravaisson-Mollien (Paris, A. Quantin). A number will be found reproduced in such accessible works as Richter's and Müller-Walde's.

1072 PARIS—LOUVRE—M. LEON BONNAT. Sketch for the hanging figure of Bernardo di Bandini, who was executed December 28, 1479. The transliteration of the writing will be found in Richter, paragraph 664. Pen and ink. Plate xviii.

1073 — Sketch for a Nativity. This has such strong resemblance to the various sketches for the Adoration that one is led to wonder whether it really is the indication for a separate work representing the Nativity, or is but the earliest stages of the composition which became the Adoration (p. 153). Pen and ink. H. 21½ cm., w. 15 cm. Plate cii.

1074 — A sheet containing three figures, such as Leonardo might have drawn while thinking of his Adoration; a Mermaid, two Children, and a Youngish Woman kneeling in profile to right (p. 152). Pen and ink. H. 24 cm., w. 17 cm. Reproduced in Müntz's "Leonardo da Vinci," p. 248.

1075 — Studies for a Madonna with the Child fondling a kitten. Pen and ink. Reproduced in Müntz's "Leonardo," p. 450.

1076 — Slight sketch for a St. Sebastian. It would seem that Sodoma had this in mind when painting his masterpiece, now in the Uffizi (p. 163). Black chalk. Reproduced in "Jahrb. Preuss. Knstmg." xix. p. 251.

1077 — Head of Old Man. Red chalk.

1078 — Head of Old Man. Red chalk.

1079 — Sketch for an Allegory. Pen and ink. Plate cxx.

1080 — BARON EDMOND DE ROTHSCHILD. Two Horsemen fighting with a Dragon. Pen and ink. Reproduced Richter, vol. i. p. 293.

1081 — M. VALTON. Various Nudes for the Adoration (p. 153). Pen and ink. H. 18 cm., w. 26 cm. Photo. Braun, B. Arts 34.

1082 — Men escaping from a bomb, and other studies for the Art of War. Pen and bistre. H. 20 cm., w. 27 cm. Photo. Braun, B. Arts 35.

1083 TURIN—ROYAL LIBRARY. No. 1557, Portrait of an old Man—in every probability Leonardo himself. It is true that the person represented looks older than Leonardo should have looked, but that he seemed much older than his years is a well authenticated fact ("Jahrb. Preuss. Knstmg." xix. p. 262). Red chalk. Richter, plate 1.

1084 — No. 15572, Head of a Young Woman. Study from the life. In every probability for the Angel in the "Vierge aux Rochers." Silver-point, on brown toned paper. Richter, plate 42.

1085 — No. 15573, Three views of a male head, according to Richter of an Armenian. Red chalk. Richter, plate 120.

1086 — No. 15574, Study for proportions of face and eye. Pen and ink. Richter, plate 12.

1087 — No. 15575, Bust of a laurel-wreathed Old Man in profile to right. Red chalk, outlined and shaded by another hand with ink.

1088 — No. 15576, Two studies of the eye. Pen and ink. Photo. Philpot 731.

1089 — No. 15577, Fine study of the muscles of torso and legs. A male Nude with a sword. On smaller scale, other Nudes; and smaller still, Horses and Riders. Pen and ink. Reproduced in "Jahrb. Preuss. Knstmg." xviii. p. 140.

1090 — No. 15578, Study of human legs. Pen and ink.

1091 — No. 15579, Legs and breasts of horses. Silver-point, on greenish paper.

1092 — No. 15580, Studies of horses' legs. Silver-point and white, on bluish paper.

1093 — No. 15581, Study of two insects—exquisitely finished. Pen, on pink ground.

1094 — No. 15583, Two Machines pulled by horses for mowing down the enemy's limbs. Pen and wash.

1095 VENICE—ACADEMY (cornice 8), Three groups of Wrestlers. Below, Nudes attacking—sketches for the Battle of the Standard. Pen and ink.

1096 — A cavalry skirmish, for the Battle. Pen and ink. Photo. Alinari.

1097 — Various cavalry skirmishes, for the Battle. Pen and ink. Photo. Anderson.

1098 — Cavalry skirmishes, for the Battle. Pen and ink. Photo. Anderson, Alinari 1083.

1099 — (Cornice 11), A Man within a circle. Study for the proportions of the human figure. Pen and ink. Photo. Anderson.

1100 — Profile to right, of Old Man. In every likelihood authentic, although not perfectly satisfactory. It may have been a study for the head between the two riders who brandish swords in the Battle of the Standard (p. 162 Note). Black chalk. Photo. Anderson.

1101 VENICE—ACADEMY. Two Young Women dancing together and another fluttering a shawl (p. 165). Pen and ink. Plate cxxv.

1102 — Sketch for the Louvre version of the Madonna with St. Anne (p. 158). Pen and ink. Plate cx.

1103 — Head of the Saviour—perhaps for a Christ bearing the Cross. Silver-point. Photo. Alinari 1056.

1104 — (Cornice 12), Large sheet with cavalry charging at infantry; below a harvest of lance points—for the Battle of the Standard. Pen and ink.

1105 — Studies of flowers. Pen and ink.

1106 — A sheet containing the profiles to right of a bald-headed Old Man in black chalk, and in red chalk a Youth galloping and a Nude in attitude of riding. The youth galloping is nearly identical with one at Windsor (photo. Braun 194), almost certainly for the Battle of the Standard. Verso: A profile to left, squared. Photo. Alinari 1084. Anderson.

1107 — (Cornice 15), Large sheet containing a study for the Last Supper (p. 156). Red chalk. Photo. Anderson; Richter, plate 46.

1108 — A Horseman—a slight sketch. Pen and ink.

1109 — Sketch for a Nativity with Angels in the air. Charming (p. 153). Pen and ink.

1110 — A Youth kneeling, a Putto, and an Angel flying. Perhaps for the same Nativity. Pen and ink.

1111 — Small study for Battle of Standard. Red chalk. Photo. Alinari 1083.

1112 — Profile to right of an Old Man of rather antique style. Black chalk shaded with ink, and somewhat retouched. Photo. Anderson.

1113 VIENNA—ALBERTINA. Bust of an Apostle—study, perhaps, for Peter in the Last Supper (p. 156). Pen and wash, on greenish paper. Photo. 590 of Albertina Publication. Photo. Braun, Vienna 94.

1114 — A sheet mounted by Vasari, containing six heads, chiefly caricatures, slightly drawn, of no great quality, but probably genuine sketches, dating from Leonardo's early years. Pen and bistre. Photo. Braun, Vienna 103-109. Plate 590 of Albertina Publication.

1115 — S. R. 79. Head of a Blackamoor in profile to right, a study in reversed direction for the head at Christ Church, Oxford. Pen and ink. Reproduced, Wickhoff, Albertina Catalogue, Part II., figure 1.

1116 WILTON HOUSE—LORD PEMBROKE. Sketch of a Horse dashing forward, while the rider, lightly seated, looks back. Done perhaps in connection with the Sforza Monument. Silver-point (retouched with the pen), on pale buff ground. H. 14½ cm., w. 12 cm. Plate 1 of Messrs. P. and D. Colnaghi's Publication, edited by Professor S. A. Strong.

1116^A — Head of a Young Woman. A study probably for the Virgin in the Royal Academy cartoon for a Madonna with St. Anne. Red chalk. H. 23 cm., w. 16 cm. Plate 63 of Messrs. P. and D. Colnaghi's Publication, edited by Professor S. A. Strong. This head has been considerably retouched, so that a facile sceptic might easily mistake it for a copy. But with all its faults it is neither copy nor imitation, but, allowing for restoration, of the exact quality and kind of two other heads (Windsor, Nos. 1151 and 1152) for the same work.

1117 WINDSOR—ROYAL LIBRARY. Neptune guiding his Sea-horses. In every probability a study for the cartoon which Vasari says was designed for Antonio Segni (p. 162). Black chalk. H. 26 cm., w. 39 cm. Plate cxviii.

1118 — A Wolf sitting in the stern of a boat steers it towards an Eagle resting on a globe (p. 164). Red chalk. H. 17 cm., w. 28 cm. Plate cxxii.

1119 — An Allegory, the purpose of which I do not begin to understand. Pen and ink. Richter, plate 58.

1120 — Emblems. Pen and ink, washed with colour. Richter, plate 62.

1121 — A sheet with various cameos containing emblems and other single figures. Pen and ink. Richter, plate 63.

1122 — Elephant-headed Man on horseback, playing on his trunk as if it were a flute. Black chalk. H. 20 cm., w. 28 cm.

1123 — Each in a rectangle, two studies for a Nude Woman kneeling with an Infant, probably for a Leda. In upper left-hand corner a galloping Horse. Below, rougher sketch of Nude Female. The outline and the strokes point to Leonardo's last years (p. 163). Black chalk. The Leda is gone over with the pen. H. 40½ cm., w. 28½ cm. Plate cxix.

1124 WINDSOR—ROYAL LIBRARY. The nude St. John with a staff in his left hand, pointing with his right. A rather timid and perhaps early sketch. If early it is possible that the model for this youthful figure was Jacopo Salterello, in which case the date would be 1476 ("Archivio Storico dell' Arte," 1896, p. 313). Silver-point and white, on greenish ground. H. 18 cm., w. 12 cm. Photo. Braun, Windsor 203.

1125 — A Youth in short coat and fluttering sleeves, spear in hand and arm akimbo (p. 165). Black chalk, heightened with white. H. 27½ cm., w. 18½ cm. Plate cxxii.

1126 — A Young Woman in cuirass, left arm akimbo, right hand spread out. Companion to the next. Black chalk. H. 21½ cm., w. 10½ cm.

1127 — A Young Woman in coat of mail and long skirt, standing with her feet wide apart, with arm akimbo and palm in her hand (p. 165). Black chalk. H. 21½ cm., w. 11 cm. New Gallery, Photo. Portf. I., No. 96. Müller-Walde, plate 37.

1128 — A Young Woman in fluttering robes pointing—a vision of youthful health and action. Black chalk. H. 21 cm., w. 13½ cm. Richter, plate 26.

1129 — Slight sketch of a Child seated. Black chalk. H. 8 cm., w. 7 cm.

1130 — A Youth, lance in hand, riding. Pen and ink. H. 23½ cm., w. 15 cm. Photo. Braun, Windsor 193.

1131 — An Old Man wrapped in a gown, seated meditating, in profile to right. Also locks of hair. Pen and ink. H. 15 cm., w. 21½ cm. Richter, plate 25. Photo. New Gallery, Portf. I., No. 49.

1132 — A Prisoner in chains begging. Black chalk. H. 18 cm., w. 13 cm. Photo. Braun, Windsor 191.

1133 — A nude Youth seated, resting on his right hand. Below, a Child fondling a lamb. Black chalk. H. 17 cm., w. 14 cm.

1134 — An Actor in tragic attitude. Red chalk, with slight touches of black, on pink ground. H. 20 cm., w. 13 cm. Photo. Braun, Windsor 195.

1135 — A shaggy-haired Old Man with a Lion. Red chalk, highly finished, on pink ground.

1136 — St. Sebastian, with his arm twisted around the column to which it is bound. Pen and red chalk, on buff prepared paper. H. 11 cm., w. 7 cm.

1137 — Caricature of an Old Man, with hair erect, in long coat, standing in profile to right. Black chalk. H. 21 cm., w. 15½ cm.

1138 — A small draped figure, seen from behind. Pen and ink. Richter, plate 28, fig. 7.

1139 — Bust of a Child in profile to left—study, perhaps, for the Infant in the "Vierge aux Rochers," but turned the other way (p. 154). Red chalk. H. 10 cm., w. 10 cm. Richter, plate 44. Photo. Braun, Windsor 215.

1140 — Study for the head, perhaps of Matthew, in the Last Supper (p. 156). Red chalk. H. 19 cm., w. 14½ cm. Richter, plate 47.

1141 — Study for the head of Philip in the same (No. 27, p. 156). Black chalk. H. 19½ cm., w. 15 cm. Plate cviii.

1142 — Study for the Judas in the same. Unhappily re-touched. Red chalk, on pink prepared ground. H. 17½ cm., w. 14½ cm. Richter, plate 50. Photo. Braun, Windsor 179.

1143 — The head of a Criminal, indicated by Dr. Richter—and, I believe correctly—as a study for the * Judas. Red chalk and pen. H. 17 cm., w. 12½ cm. Richter, plate 51.

1144 — Study from the antique for the Matthew in the Last Supper (p. 156). Red chalk. H. 18 cm., w. 13 cm. Photo. Braun, Windsor 219.

1145 — Another study from the antique, probably for the last figure on the left in the same composition (p. 156). Red chalk. H. 21½ cm., w. 15 cm. Plate cvii.

1146 — Nude bust of Elderly Man in profile to left (No. 10). Red chalk, on pink ground. H. 19½ cm., w. 14½ cm.

1147 — Bust of Oldish Man in profile to right, with massive hair. Vigorous. Red and black chalks. H. 22 cm., w. 16 cm.

1148 — Head and shoulders of bald Man in profile to right. Black chalk. H. 13 cm., w. 10 cm.

1149 — Bust of pretty Youth of antique type in profile to left (No. 20). Feeble but genuine. Black chalk. H. 19 cm., w. 15 cm.

1150 — Head of a Youth in profile to right—a caricatured profile; and a Nude, seen from behind, looking up. Black chalk. H. 14½ cm., w. 7 cm.

1151 WINDSOR—ROYAL LIBRARY. Head of a Matron, looking through half-closed eyes, wearing a kerchief, which falls down to her neck. (See No. 1152.) Red chalk, but kerchief black chalk heightened with white. Somewhat damaged by damp. H. 13½ cm., w. 18½ cm. Photo. Braun, Windsor 222.

1152 — Head of Woman with kerchief wound about her, looking down to the right. Black chalk. H. 18½ cm., w. 13 cm. Photo. Braun 223. This and the last sketch, both of which have hitherto passed almost unnoticed, merit attention. They are authentic, as the modelling, the outlines, the folds, and the quality prove; and both are studies for the heads in the Madonna with St. Anne. The one in red chalk is obviously for St. Anne herself, not, however, as we see her in the Louvre picture, but as in the cartoon at the Royal Academy. But even with this last the identity is not absolute. Leonardo seems to have found the expression too calm, and in the cartoon the head has more movement, and the face is lit up with more visible delight. This sketch, then, takes us a stage further back in Leonardo's conception. The drawing in black chalk is of a younger and livelier person. Placing it alongside of the one in red chalk, their relative positions are nearly the same as that of the two heads in the cartoon. It is therefore possible that the sketch in black chalk is a study for the Virgin. But there is no facial resemblance with the Virgin in either the cartoon or the painting. On the other hand, there is more than considerable likeness to the head of St. Anne in the picture, and in all probability our sketch was a study for this, so to speak, definite edition of the masterpiece. But Leonardo seems this time to have found the action and the expression lacking just a little in subtlety and calm; wherefore he changed it to a head more sedate, as we find it in the picture. (At Wilton House there is another head (No. 1116^a) that deserves notice in this connection.)

1153 — Bust of a Youngish Man nearly in profile, with open mouth and expression of great effort. A study probably for a figure—the Standard Bearer—in the cartoon of the Battle of Anghiari (p. 162). Below, a castle. Red chalk. H. 25 cm., w. 17 cm. Plate cxvii.

1154 — Bust of a Lady with the head in profile. Study for a portrait (p. 160). Silver-point, on pale pinkish ground. H. 32½ cm., w. 20 cm. Plate cxiii.

1155 — Four studies of heads with the hair fancifully arranged, doubtless for the *Leda*. The pose and coiffure of the largest head vividly remind one of Verrocchio's splendid head in the Malcolm Collection (plate xxv). Morelli, as is well known, believed this sheet to be Sodoma's, but I cannot even guess his reason. Pen and ink. H. 20 cm., w. 16 cm. Photo. New Gallery, Windsor, Portf. I., No. 50.

1156 — Another head for the same, almost identical with the largest one on the last sheet. Pen and white. H. 17½ cm., w. 14½ cm.

1157 — Another head for the same but of more bizarre expression, and several words of Leonardo's writing. Pen and ink. H. 9 cm., w. 11 cm.

1158 — Another head for the same, with hair tied in knots almost as complicated as in his famous "Academy." Pen and ink. H. 9 cm., w. 10½ cm.

1159 — Head of an Old Man in profile to right. He wears a flowing beard, and has his hair braided on the back. The features have considerable resemblance to Leonardo's own. Black chalk. H. 22 cm., w. 16 cm. Photo. Braun, Windsor 216.

1160 — More than half-length profile of a Youngish Woman (p. 160). Black chalk touched with red. H. 17 cm., w. 14½ cm. Photo. Braun, Windsor 232.

1161 — Various fragments containing profiles, busts, and heads, dating from various times. Among them is the profile of an old man resembling Leonardo himself, in a costume singularly prophetic of the Anglo-Indian of to-day. Pen and ink. Photo. New Gallery, Portf. I., No. 54.

1162 — A Man in profile to right, visible to below waist, standing on a miniature hill on which grows a miniature tree. In lower left-hand corner a careering horseman, and a Nude with shield at his side. Pen and ink. Richter, plate 30.

1163 — Profile to right of a Youth, on a sheet containing notes on physiology. Pen and ink. H. 25 cm., w. 19 cm. Photo. New Gallery, Portf. I., No. 54.

1164 — Profile of an Old Man wearing an oak wreath, in the midst of four caricatured heads (p. 160). Pen and ink. H. 26 cm., w. 20½ cm. Richter, plate 122.

1165 — Profile to left of a bald-headed Old Man. Some manuscript notes on painting. Pen and ink. Richter, plate 32.

1166 WINDSOR—ROYAL LIBRARY. Profile to left of an Old Man with hooked nose and long beard (No. 47).
Black chalk. H. 25 cm., w. 18½ cm.

1167 — Head of a Man seen full face. Red chalk, on pinkish ground.

1168 — Bust of Woman, the head barely indicated, but the throat elaborately modelled. Red chalk, on pink ground.

1169 — Female Monster, winged, horned, and tusked with two goûtres like pendant udders. Red chalk and black, on pink ground. H. 21½ cm., w. 15 cm.

1170 — Large sheet with eleven profiles, male and female, in the exact style of the pen-drawing in the Uffizi dated 1478, and of about the same date. The fixing of this point is a matter of some importance, for the Verso of the sheet contains besides a further number of profiles, the study for a Virgin seated with the Child at her breast, and the infant John nestling up to her. (If Raphael, by the way, when doing his "Belle Jardinier" or his Madonna "del Prato," knew nothing of this design it would greatly surprise me.) If this sketch is of about 1478, then the Madonna in the His de la Salle Collection at the Louvre need not be any later; and that fine Madonna cannot have left Leonardo's hand much earlier than the one in the Adoration of the Magi. It would thus follow that the last-named work was relatively early, earlier at all events than Leonardo's departure from Florence (p. 150). Pen and ink. H. 40 cm., w. 28 cm. Photo. Recto, New Gallery, Portf. I., No. 52. Verso, Müller-Walde, plate 49.

1171 — Madonna kneeling in a landscape adoring the Infant. Slight but important sketch (p. 153). Silver-point, on bluish tinted paper. Richter, plate 40, fig. 3.

1172 — Three male heads. Red chalk. Richter, plate 40, fig. 1.

1173 — A wrist laid in a hand. Another hand. Very careful studies, not for the "Mona Lisa." Silver-point heightened with white, on yellowish tinted paper. H. 21 cm., w. 14½ cm. Plate cxxiv.

1174 — A hand. Silver-point heightened with white.

1175 — Drapery for a figure kneeling towards the left, probably for the Angel in the "Vierge aux Rochers" (p. 158). Brush and bistre heightened with white, on greenish prepared paper. H. 20½ cm., w. 15½ cm. Photo. Braun 196. Richter, plate 43.

1176 — Study for Peter's right arm in the Last Supper (p. 158). Black chalk and white. H. 16½ cm., w. 15½ cm. Richter, plate 49.

1177 — Study for drapery over knees, probably for the Madonna with St. Anne (No. 225). Black chalk and white, on dark grey paper. H. 17½ cm., w. 14 cm.

1178 — Variation of same (No. 222). Black chalk, on buff paper. H. 17 cm., w. 14½ cm.

1179 — Study for drapery over right knee, for the same (No. 219). Black chalk and much white. H. 16 cm., w. 14½ cm.

1180 — Study for drapery about the waist, for the same (No. 221). Black chalk. H. 12 cm., w. 14 cm.

1181 — Study for drapery over right leg, for the same. Black chalk, on brick-red paper. H. 8 cm., w. 9 cm., but irregularly cut off.

1182 — Study for drapery of a right arm (No. 213). Black and red chalk heightened with white, on reddish ground. H. 8½ cm., w. 17 cm.

1183 — Study for a sleeve (No. 218). Dark red chalk, on pink prepared paper. H. 14 cm., w. 22 cm.

1184 — Study for drapery over the shoulder and around the wrist (No. 214). Dark red chalk, on pink prepared paper. H. 16 cm., w. 16 cm.

1185 — Torso of a Child with the arms stretched out, study for the Infant in the Madonna with St. Anne. Dark red chalk, on pink prepared paper. H. 12 cm., w. 14 cm.

1186 — Small Nude with a bit of drapery fluttering behind. Red chalk, on reddish-buff prepared paper. H. 11 cm., w. 5 cm.

1187 — Nudes, a group probably for the Adoration of the Magi. Silver-point, on reddish toned paper. Richter, plate 52, fig. 1.

1188 — Two studies for the Last Supper (p. 156). Pen and ink. H. 26 cm., w. 21 cm. Richter, plate 45. New Gallery, Portf. I., No. 80.

1189 — Study for a David, bearing the strongest resemblance to Michelangelo's, but probably of earlier date. A less defined study for the same. Sketches for architecture. Black chalk, pen, and bistre. H. 26 cm., w. 21 cm. Richter, plate 83. New Gallery, Portf. I., No. 53.

1190 — Nudes working a mortar. Pen and ink.

1191 WINDSOR—ROYAL LIBRARY. Oxen ploughing and groups of sowers. Red chalk. H. 9½ cm., w. 27 cm.

1192 —— Small figures swinging axes. Some manuscript notes. Pen and ink. Richter, plate 5.

1193 —— Various studies for human proportions, some of them exquisite in quality and of great beauty. The best are reproduced in Richter, plates 7, 8 (fig. 2), 10, 11, 13, 14, 15, 16, 17 (fig. 2), 19, and 20.

1194 —— Two male figures in profile, and on larger scale a leg, in red chalk. Tiny figures with the pen of a Horseman and two Combatants. Richter, plate 21. Photo. Braun, Windsor 204.

1195 —— Small figures in action. Pen and ink. Richter, plate 23 (figs. 1, 4).

1196 —— Studies of the Nude in action. Pen and ink. Richter, plate 24 (fig. 1).

1197 —— Two tiny figures chasing one another. Pen and ink. Richter, plate 38 (fig. 3).

1198 —— Design for a fountain. Pen, on bluish paper. Richter, plate 101 (fig. 3).

1199 —— Profile of lower half of male figure. A fine anatomical study. Silver-point, on tinted ground. H. 23 cm., w. 18 cm.

1200 —— Nude Male with arms held out, seen from behind. A beautifully finished anatomy. Red chalk. H. 26 cm., w. 14½ cm. Photo. New Gallery, Portf. I., No. 79.

1201 —— Nude Male, in same attitude as last, but facing front and of same quality. Red chalk. H. 26 cm., w. 15½ cm.. Photo. Braun, Windsor 197.

1202 —— Nude Male, in same attitude as last, but smaller and less finished. In the drawing of the feet and legs there is a certain reminder of Pollajuolo. Red chalk. H. 23 cm., w. 13½ cm. Photo. New Gallery, Portf. I., No. 78.

1203 —— A sheet containing five anatomical studies of legs in the attitude of Pollajuolo's Hercules with the Hydra, and of legs with the abdomen. Red chalk.

1204 —— Legs with the abdomen, *écorchés*. Black chalk.

1205 —— Legs with the abdomen, highly finished, in modelling perhaps better than any kindred effort of Michelangelo's. The drawing of the knees and the feet is singularly like Pollajuolo's. Red chalk, washed, and slight touches of black. H. 19 cm., w. 14 cm. Photo. Braun, Windsor 201.

1206 —— A skull, and sections of it. An exquisitely drawn anatomical study. Pen and ink. H. 18½ cm., w. 26 cm. Photo. New Gallery, Portf. I., No. 44.

1207 —— Four skulls, of same quality. Pen and ink. H. 18½ cm., w. 26 cm. Photo. New Gallery, Portf. I., No. 42.

1208 —— A small book of the size and aspect of the one published by M. Sabachnikoff on "The Flight of Birds" (Paris, E. Rouveyre, 1893) on generation and gestation, with dainty sketches.

1209 —— A series of anatomies in pen and ink, of the highest beauty both as drawing and modelling. I will not attempt to enumerate them, as they have been reproduced in almost perfect facsimile by M. Sabachnikoff in his "Dell' Anatomia, Fogli A" (Paris, E. Rouveyre), and "Fogli B" (Turin, Roux and Viarengo).

1210 —— Various small sketches for the Sforza monument, with an elaborate architectural base. Pen and ink. Richter, plate 65 (fig. 1).

1211 —— Sforza on a careering horse. Silver-point, on greenish ground. Richter, plate 65 (fig. 2).

1212 —— Sketches for the Sforza group standing on a triumphal arch (p. 155). Pen and ink. H. 28 cm., w. 20 cm. Photo. Braun, Windsor 181. Richter, plate 66.

1214 —— A Nude on horseback trampling a prostrate foe (p. 155). Study for the Sforza monument (No. 114). Silver-point, on greenish ground. H. 15 cm., w. 18½ cm. Plate civ.

1215 —— Over a triumphal arch a Nude on horseback trampling a prostrate foe (p. 155). Black chalk, on pale pink ground. H. 20 cm., w. 12 cm. Plate cv.

1216 —— A sheet of studies for the Sforza monument. Two sketches are of Nudes on horseback trampling on a prostrate figure; the other three are of horses walking quietly. One in pen, the rest in black chalk. H. 22 cm., w. 16 cm. Plate cvi.

1217 —— Two horses walking; on one a rider. Study for the same. Black chalk. H. 17 cm., w. 15 cm. Richter, plate 70.

1218 —— Two sketches, one of a horse, another of horse and rider, for the same. Pen and ink. Richter, plate 71.

1219 —— A Man on horseback with staff held out. Study for same. Pen and ink. H. 15 cm., w. 14½ cm. Richter, plate 72 (fig. 3).

1220 WINDSOR—ROYAL LIBRARY. Sketches of horses walking, and riders. Black chalk. Richter, plate 73.

1221 —— Study for monument consisting of an equestrian group on top of a high pedestal containing a recumbent statue—perhaps for the Trivulzio monument. Red chalk, the equestrian group gone over with ink. H. 22 cm., w. 17½ cm. Richter, plate 74.

1222 —— Horses walking, for an equestrian monument. Black chalk. H. 21 cm., w. 14 cm. Photo. Braun, Windsor 184.

1223 —— A horse walking, and another, but headless, seen full face (p. 155). For same. Silver-point. H. 21 cm., w. 16 cm. Photo. Braun, Windsor 185.

1224 —— Nudes on rapidly galloping horses, and others pursuing, most probably for the Battle of the Standard (p. 155). Red chalk. H. 17 cm., w. 24 cm. Photo. Braun, Windsor 194.

1225 —— A horse prancing, and heads of others snorting. Highly spirited (p. 155). Pen and ink. Müller-Walde, plate 25. Photo. New Gallery, Portf. I., No. 87. Verso: manuscript notes, and head of a horse. H. 20 cm., w. 31 cm.

1226 —— Heads of horses. Silver-point.

1227 —— A sheet with various tiny sketches of nudes, horses, and horsemen, in pen and ink. In black chalk, on a much larger scale, an Angel pointing upward, with the action of the half-length St. John of the Louvre—a work of Leonardo's studio. Verso: Horses, and a small medallion-like profile. Pen and ink.

1228 —— A large sheet with studies of horses in various attitudes, and of men fighting dragons (p. 155). Pen and bistre. H. 30 cm., w. 20 cm. Photo. Braun, Windsor 246.

1229 —— Horsemen in a circle (No. 31), probably drawn in connection with the Battle of the Standard. Verso: The same. Black chalk. H. 26½ cm., w. 38½ cm. Richter, plate 56.

1230 —— Mounted battery on battlefield. Red chalk and black, on prepared pink paper.

1231 —— Batteries and horseman, and archer charging at them. Pen and bistre. H. 20 cm., w. 27½ cm. Photo. New Gallery, Portf. I., No. 51.

1232 —— A series of small studies, most of them in silver-point, for the Anatomy of the Horse. But note that Nos. 116, 117, heads in red chalk, are by Cesare da Sesto.

1233 —— Kittens and dogs. Pen and bistre. H. 27 cm., w. 21 cm. Photo. New Gallery, Portf. I., No. 58; Müller-Walde, plate 20.

1234 —— Small study of two old trees. Pen and ink.

1235 —— Study of plant with fruit. Pen and ink. Photo. New Gallery, Portf. I., No. 27.

1236 —— 13 botanical studies, 7 in red chalk, the rest with the pen. Two are photographed by the New Gallery, Portf. I., Nos. 29, 30.

1237 —— A tree. The slight indication in black chalk was probably by Leonardo. It was then elaborately finished with the pen by a pupil. Pen, on greyish green paper. H. 36 cm., w. 24 cm. Photo. Braun, Windsor 348.

1238 —— Study in miniature of a wood. Verso: A tree, some notes. Red chalk. H. 19 cm., w. 15 cm.

1239 —— A landscape in miniature with a ferry. Pen and ink. H. 10 cm., w. 13 cm. Photo. New Gallery, Portf. I., No. 63.

1240-1245 —— Five sheets with studies of rock and storms. One with the pen, the others in black chalk. One of them containing small figures which may represent the Vision of Ezekiel. Richter, plate 37.

1246-1250 —— Five other studies of storm effects. Black chalk. Richter, plates 34, 39.

1251 —— Storm over a town lying in a deep valley. Red chalk. H. 20 cm., w. 15 cm. Richter, plate 29.

1252 —— Study of rock strata. Valley seen from heights in foreground. Clouds. Black chalk.

1253-1259 —— Seven studies of mountain chains. Red chalk, on pink ground.

1260 —— Study of a defile. Black chalk.

1261 —— The courtyard of an arsenal (p. 165). Pen and ink. H. 24½ cm., w. 18 cm. Müller-Walde, plate 113. Photo. New Gallery. Portf. I., No. 95.

IMITATIONS OF LEONARDO

1262 TURIN—THE ROYAL LIBRARY. Profile to right of an Old Man seated and pointing (p. 150). Red chalk.

1263 VENICE—ACADEMIA. Five caricatured heads (p. 149). Pen and ink.

1264 —— Studies after an original drawing for the Child and the Virgin's torso in the Madonna with St. Anne (p. 150). Red chalk. Photo. Anderson.

1265 WINDSOR—THE ROYAL LIBRARY. Imitation of studies for a Madonna del Gatto (p. 149). Morelli, I see, also notes this as an imitation (Gallerie Borghese and Doria, p. 227). Pen and ink. Photo Braun, Windsor 186.

1266 —— Profile to right of Old Man (p. 150). Red chalk. Photo. New Gallery, Portf. I., No. 64.

FILIPPINO LIPPI (pp. 75-80)

1267 BERLIN—PRINT ROOM. No. 474, A Young Man seated. Plate III D in Lippmann's "Zeichnungen alter Meister im Kupferstichkabinett zu Berlin," Berlin 1902. Verso: A Young Martyr. Silver-point and white, on pale grape purple ground. H. 25 cm., w. 18 cm.

1268 —— No. 475, Youngish female standing to left but facing front, holding up her draperies with her left hand. Pen and bistre, on pinkish prepared ground. H. 22 cm., w. 9 cm.

1269 —— No. 2367, Allegory of Music (p. 78). Pen and bistre, on paper rubbed slightly with pink. H. 18 cm., w. 13 cm.

1270 —— HERR VON BECKERATH. A Young Man holding his left hand to his mantle, and in his right a pen (p. 78). An early drawing, as is testified by the form of the hands. A kindred sketch must have served for the Sebastian in the altar-piece of Filippino's school at Berlin (No. 98), which has been discussed at length in the text (p. 81). Verso: A Nude lightly seated (p. 79). Silver-point heightened with white, on pale grape, purple ground. H. 25½ cm., w. 11½ cm.

1271 —— A Young Man receiving an older person, his inferior in rank. An early drawing, charming in feeling, and delicately done. Silver-point heightened with white, on greyish ground. H. 21 cm., w. 24½ cm. Reproduced in "Werke über die Renaissance Ausstellung," Berlin, 1898, p. 51.

1271^A BOSTON, U.S.A.—MRS. J. L. GARDNER. The Boy Christ and the youthful Baptist meeting and embracing. Pen and bistre. H. 9 cm., w. 9 cm.

1272 CASSEL—HERR HABICH (SOLD IN 1899). A tondo with a representation in the foreground of a King reclining half naked by a ruined hut, with two women and a man coming to address him. It would seem like Job and his consolers, but can it be that? In the background the Visitation. A charming dainty sketch in Filippino's best manner. Pen and ink. Diameter 11 cm.

1273 CHANTILLY—MUSÉE CONDÉ. The head of a Boy nearly in profile to right, wearing a cap over his long thin hair (p. 79). Ascribed to Credi, but obviously by Filippino, as is proved by every feature and the technique. This or a similar head may have served Filippino as a model for the Angel peeping out under the Madonna's right hand in the Vision of St. Bernard. Silver-point heightened with white, on grey ground. H. 18½ cm., w. 13 cm. Photo Braun, B. Arts 47.

1274 —— Head of a smooth-faced Man looking down slightly to left, his hair straggling out from under his cap (p. 79). A very characteristic sketch, which Filippino may have done for a portrait either in the Minerva or in the Strozzi Chapel frescoes. Silver-point heightened with white, on greyish paper. H. 22 cm., w. 18½ cm. Photo. Braun, B. Arts 12.

1275 CHATSWORTH—THE DUKE OF DEVONSHIRE. Female Saint praying. Silver-point and white, on grey ground.

1276 —— A nude Young King with figures bending over him, one of them in whirling drapery. Silver-point, heightened with white, on brown ground.

1277 —— Head of a smooth-faced elderly man in Florentine costume. He faces somewhat to left. Nose aquiline and fine, mouth firm, look direct. Silver-point heightened with white. This spirited,

vigorous sketch can be by no other than Filippino, but of his prime while he was painting works of such relative excellence as the frescoes at the Brancacci Chapel. I would beg the student to compare this drawing with the portraits in those frescoes. That the conception is neither too realistic nor too powerful for Filippino will scarcely be said by any one who has in mind the donors in the Badia or S. Spirito altar-pieces. The ear is certainly Filippino's and not Ghirlandajo's. No less characteristic of Filippino is the rapid delicate technique. Let the sceptic compare the stroke, the hatching, and the way the white is applied with what he will find in such typical drawings by Filippino as those at Dresden, or Nos. 1286, 1295, 1296.

1278 DRESDEN—PRINT ROOM. St. Andrew standing and reading, and another Saint seated beside him (p. 79). This sketch, so singularly characteristic of Filippino, and of Filippino's youth, in the types, in the forms, and in the draperies, not to speak of the technique, of the stroke, of the hatching and of the quality, has recently been taken away from Lippi, to whom it was correctly attributed by Morelli, and ascribed, on the recommendation of a writer as industrious as he was incompetent, to Raffaellino del Garbo. This writer, Dr. Ullmann,* starting from the unsound basis that the Madonna with SS. Andrew and Sebastian (Berlin No. 98) was by Raffaellino (see text, p. 81), jumped without further thought to the conclusion that this drawing, because of the resemblance of the Andrew in both, must needs therefore be by the same hand, and that hand, of course, Raffaellino's. But a little real looking should convince the competent student that the figure of Andrew in the painting is no more than a caricature of the drawing. How grand and spirited is the one, how monkish and uncouth the other! In the sketch the draperies have a swing and a cast which are to some purpose, while in the painting we have but the painstaking copy of an imbecile. It is nonsense to say that they can be by the same hand—but even *per impossibile* if they were, that would not make the drawing Garbo's. Utterly absurd as Dr. Ullmann was on this point (as, alas! on most which he touched), he yet has found acceptance—a fine comment on the earnestness and fitness of the mass of those who take up with these our unhappy studies. Photo. Braun, Dresden 32. Verso: Two male Saints, one of them with mace and turban. Silver-point heightened with white, on grey paper. H. 27½ cm., w. 20 cm.

1279 —— A Youth pensive, seated. Verso: A Nude with staff, walking (p. 79). These also by the same writer, for reasons even flimsier, have been ascribed to Garbo. But they are highly characteristic and most unmistakable products of Filippino's hand. The head of the nude, it should be noted, is still somewhat Verrocchiesque, a type which in Filippino's paintings never occurs after the Corsini tondo—a work dating from a time before Raffaellino had perhaps as much as begun to paint. Silver-point heightened with white, on greyish paper. H. 27½ cm., w. 8½ cm. Plate lvii.

1280 —— A Youth walking away with his right hand held out, and his left down balancing it. Ascribed by Morelli to Ghirlandajo,† with whom it shows superficial relations, particularly in the pen-stroke; but even this is really Filippino's: the type is his, the folds are his, and above all the form of the hands are most certainly his. Cf. right hand here with, for instance, hand of Madonna in Mr. Wernher's picture (London), and the action with that of the figure carrying a stool in No. 1286. Photo. Braun, Dresden 13. Verso: Back view of draped figure bending over, seated on high parapet. Pen and ink with slight touch of sepia wash. H. 22 cm., w. 11 cm.

1281 FLORENCE—UFFIZI. No. 128 (cornice 66), An Old Man, elaborately draped, kneeling in profile to left. The folds on the ground are closer to Botticelli's than will be found elsewhere in Filippino. This and other traits make it highly probable that it is a very early sketch for some Adoration of the Magi unknown to me. Silver-point heightened with white, on prepared ground. H. 16 cm., w. 12 cm. Photo. Brogi 1670.

1282 —— No. 129 (cornice 67), Rapid sketch for the St. Bernard in the Badia altar-piece. Somewhat doubtful, but probably Filippino's (p. 76 note). Silver-point and white, on buff ground. H. 21 cm., w. 13 cm. Photo. Braun.

1283 —— No. 133 (cornice 69), Draped figure sitting on a stool. Silver-point heightened with white, on greyish ground. H. 18 cm., w. 12 cm. Photo. Braun, Florence 260.

1284 —— No. 134 (cornice 70), Three draped figures squatting on the ground. Hasty and somewhat effaced. Silver-point heightened with white, on pale brown paper. H. 25 cm., w. 36 cm.

* "Repertorium für Kunsthissenschaft," xvii. p. 111.

† "Kunstchronik," 1892-3, p. 54.

1285 FLORENCE—UFFIZI. No. 139 (cornice 68), Study for the head of the Madonna in the Vision of St. Bernard (p. 76). Pen and bistre wash heightened with white, on yellowish tinted ground. H. 25 cm., w. 19 cm. Plate liv.

1286 —— No. 141 (cornice 64), Three figures. The one in the middle turned away with his right foot awkwardly resting on a stool, the one to the right carrying a stool, the other looking on as if surprised. A drawing of Filippino's best quality, and most typical. With the right hand of the man to right of the identical hand in Herr von Beckerath's sketch of a Young Man. The stroke and technique are most characteristic, and it should be noted how close they are to Ghirlandajo's, but how much more spirited. Silver-point and white, on pale buff ground. Photo. Brogi 1774. Verso: A Youth seated holding a reed, and a somewhat older Man asleep with his head on a table. Same qualities as last, and same technique. Photo. Brogi 1775. H. 20 cm., w. 28 cm.

1287 —— No. 142 (cornice 78), Sketch for an altar-piece representing the Madonna enthroned between SS. Nicholas and Peter Martyr, and two female Saints. With the women compare the drawing for the Raising of Drusiana (No. 1298 *q.v.*) With the Madonna and Child, those in the S. Spirito picture. The action of the Child is identical with that of the one in the S. Angelo tondo.* We may safely place this sketch in the nineties (p. 80). Pen and bistre wash, on white paper. H. 18 cm., w. 16½ cm. Plate lviii.

1288 —— No. 144 (cornice 78), Study for a Christ among the Doctors. Rapid, late (p. 80). Pen and bistre wash, on white paper. H. 12 cm., w. 26 cm. Photo. Braun, Florence 279.

1289 —— No. 196 (cornice 55), Slight and hasty sketch after Botticelli's fresco in the Sixtine Chapel, representing the Destruction of the Children of Korah. Ascribed to Botticelli, but correctly attributed by Morelli to Filippino.† We need not, however, go further and conjure up from the nether regions of nonsense the inference that because this sketch is by Filippino, he therefore must have had the chief part in painting Botticelli's fresco. When that was painted Filippino must certainly have been well established as an independent master, with better to do than to follow Sandro to Rome, in the capacity of assistant. The sketch doubtless was done by Filippino in haste during a visit to the Sixtine Chapel in the years while he was painting his frescoes in the Minerva. Pen on white paper H. 12 cm., w. 20 cm. Photo. Braun, Florence 278.

1290 —— No. 147 (cornice 78), The Virgin seated on a stool looks up from her sewing to the Child, who is held erect on the ground by the kneeling St. Anne. On the left the young Baptist looks on, kneeling by a chair on which stands an open book in which he has been reading. A charming bit of *genre*, but of unequal, in places mincing, touch. Pen and ink. H. 6 cm., w. 12½ cm. Photo Braun, Florence 280.

1291 —— No. 154 (cornice 66), Figure with torch and basket. Slight. Rather late. Silver-point heightened with white, on pinkish paper. H. 13 cm., w. 18 cm.

1292 —— No. 159^v (cornice 55), Head of Young Woman looking to right, a characteristic study by Filippino although ascribed to Botticelli. Silver-point and white, on pinkish prepared paper. Oval. H. 10 cm., w. 8 cm.

1293 —— No. 161^v (cornice 55), Head of Youngish Woman, like last, ascribed to Botticelli, but, like that, by Filippino, although neither so characteristic nor so good. Silver-point, on pinkish prepared ground. H. 8 cm., w. 8 cm.

1294 —— No. 169 (cornice 80), Laocoön while sacrificing seized by the serpents. The treatment here is highly interesting. The type and the architecture leave no doubt that Filippino drew this sketch while he was at work upon the Strozzi Chapel frescoes. The famous marble group was not yet discovered, so that we here have that rare and fascinating thing, antiquity as genuinely mirrored in the mind of a Quattrocentist, and revealed to us by the transfer of his visual conception to paper. Hence the singular resemblance in arrangement, and to some degree in spirit, between this and the Pompeian painting (now in the Naples Museum) of the same subject (discovered, of course, centuries afterwards) is all the more suggestive. Pen and bistre wash, on brownish paper. Pricked for transfer. Torn, and partly effaced. H. 32 cm., w. 25 cm.

1295 —— No. 171 (cornice 72), A Saint kneeling, with a crozier, and a man standing close to him. Photo,

* Reproduced in the second series of my "Study and Criticism of Italian Art," London, G. Bell & Sons, 1892.

† "Kunstchronik," 1892-93, p. 90.

Braun, Uffizi 261. Verso: Two Men seated. Silver-point and white, on greyish ground. H. 24 cm., w. 25 cm. Photo. Brogi 1779. Early and typical drawings.

1296 FLORENCE—UFFIZI. No. 172 (cornice 71), One Man kneeling before another, and a third turned away. Photo. Braun, Uffizi 262. Verso: Three Men in conversation. Silver-point and white, on greyish ground. H. 25 cm., w. 31 cm. Photo. Brogi 1781. Same character as last, but perhaps a trifle earlier. The types are close to Amico's. The hands are most typical.

1297 —— No. 185 (cornice 69), Two Litter-bearers, study for the fresco of the Raising of Drusiana. Admirable, spirited, pictorial, cf. No. 1354 (pp. 78, 79). Silver-point heightened with white, on pinkish tinted paper. H. 19½ cm., w. 24 cm. Photo. Braun, Uffizi 271.

1298 —— No. 186 (cornice 77), Study for the Raising of Drusiana (p. 78). Pen, on white paper. H. 26 cm., w. 37½ cm. Plate lvi.

1299 —— No. 195 (cornice 54), A Nude pushing with a staff. Ascribed to Botticelli, but recognised by Morelli as Filippino's ("Kunstchronik," 1892-93, p. 87), and, as has been said in the text, it is a study for a figure in the Martyrdom of St. John the Evangelist in the Strozzi Chapel at S. Maria Novella (p. 78). Silver-point and white, on pale tinted paper. H. 21 cm., w. 13 cm. Photo. Braun, Florence 129.

1300 —— No. 203 (cornice 54), Two Witches stirring the magic cauldron. Ascribed to Botticelli, but, as Morelli recognised (*ibid.*), indisputably by Filippino. It is of his Strozzi Chapel period. The figure to the right here should be compared for the action with the two muses to the right of the window in that chapel. Bistre, brownish wash and much white. H. 25½ cm., w. 15½ cm. Photo. Braun, Uffizi 131 (but hundred shades too dark).

1301 —— No. 204 (cornice 69), Draped male figures seated, with sword erect in left hand. Rough. Silver-point and white, on greyish prepared paper. H. 19½ cm., w. 11 cm.

1302 —— No. 205 (cornice 75), Three draped male figures, of inferior quality and poor condition, but probably Filippino's. Silver-point and white, on purplish grey prepared ground. H. 19½ cm., w. 20 cm.

1303 —— No. 206 (cornice 69), Draped male figure seated on a stool. Hasty. Silver-point on greyish prepared paper. H. 19½ cm., w. 10½ cm.

1304 —— No. 226 (cornice 66), Charming study for a Nativity. The Madonna kneels in the foreground, almost facing us, adoring the Child. To right St. Joseph asleep, and to left two Angels. Background, a ruin and a shed. Handling free, but of great daintiness. Delightful feeling. From Filippino's last years. Photo. Braun, Florence 281. Verso: Portrait bust of a somewhat timid, large-eyed Youth. Silver-point, on greyish tinted paper. H. 22½ cm., w. 17 cm.

1305 —— No. 227 (cornice 88), Mystical representation of Christ on the Cross, wearing His seamless coat and a triple tiara. The Cross is upheld by two Angels, and at its foot stands a chalice. The Baptist and another Saint kneeling. Ascribed to Pier di Cosimo, this charming drawing has been attributed by Morelli (*ibid.*) to Filippino, and he must be right, although here I am led to wonder whether we may not perhaps be in the presence rather of Raffaelino del Garbo (p. 96). The hands are singularly like those in the latter's *tondo* belonging to Herr Simon. I make but do not accept this suggestion. The Angels should be compared with those in monochrome over the tomb in the Strozzi Chapel. The study is enclosed in a frame by Filippino also, and the whole may have served for an altar-piece to be painted for Lucca, where the Saviour was frequently represented as He is here. Pen and wash, on white paper. H. 20 cm., w. 23 cm. Photo. Braun, Uffizi 213.

1306 —— No. 249 (cornice 69), King David as Psalmist. Rough and effaced, but authentic. Silver-point and white, on pale brownish paper.

1307 —— No. 299 (cornice 80), Draped male figure seated in profile to right. Same model as seated person in the Malcolm sketch of two draped figures. Early. This and the three following are ascribed to David Ghirlandajo. Silver-point and white, on orange brown prepared paper. H. 18½ cm., w. 11 cm.

1308 —— No. 300 (cornice 80), Draped figure seated, asleep. Same quality, technique and materials as last. H. 16 cm., w. 10½ cm.

1309 —— No. 301 (cornice 80), Youngish Man seated in profile to left, leaning forward with his chin in his right hand. Same as last. H. 16 cm., w. 10½ cm.

1310 —— No. 302 (cornice 80), A Youth heavily draped, leans forward in profile to left, and looks up sentimentally, while supporting his chin on his right hand. Same as last. H. 18 cm., w. 11 cm.

FILIPPINO LIPPI

1311 FLORENCE—UFFIZI. No. 303 (cornice 66), Youthful figure with a staff in hand, in attitude of falling out for fencing. Excellent in action, vigorous touch, altogether one of Filippino's best. Silver-point heightened with white, on pinkish tinted paper. H. 18 cm., w. 12 cm.

1312 —— No. 501 (Cat. IV.), A winged Lion with his paw resting on a helmet. Silver-point heightened with white, on white paper. H. 18½ cm., w. 14½ cm.

1313 —— No. 1151 (cornice 55), Study for the head of the King kneeling with a vase in his hand in the Uffizi Epiphany. Ascribed to Botticelli (p. 78). Silver-point and white, on purplish grey prepared ground. Circular, diameter 11 cm.

1314 —— No. 1164 (cornice 67), A kneeling figure and the bust of a Youth. Silver-point and white, on greyish paper. H. 16½ cm., w. 14 cm.

1315 —— No. 1168 (cornice 66), Europa. More interesting than excellent. Cf. reclining figure in Ambrosiana. Late. Black chalk heightened with white, on white paper. H. 14 cm., w. 15½ cm. Plate lix.

1316 —— No. 1169 (cornice 68), In a niche St. Martin on horseback divides his cloak with a naked beggar. Under the niche, two squatting centaurs hold up the arms of Tanai di Nerli. This fact and the shape of the composition make it, to say the least, highly probable that the study in question was intended for stained glass to fill the window in Tanai's Chapel, above Filippino's picture in S. Spirito. The forms are most characteristic, and the pen-stroke is most certainly Filippino's. Nevertheless, Morelli is at great pains to tell us that this is a typical drawing by Raffaellino del Garbo (Galerie zu Berlin, p. 16*). But the centaurs are almost identical with those in No. 1322 (q.v.) which Morelli accepts as Filippino's ("Kunstchronik," 1892-93, p. 157).* Pen and wash, on white paper. H. 39 cm., w. 8 cm. Photo. Philpot, 756, lacks lower part.

1317 —— No. 1170 (cornice 66), The Chariot of Apollo. Dainty and charming drawing. Silver-point and white, on pinkish prepared paper. H. 16½ cm., w. 16 cm. Photo. Philpot, 757.

1318 —— No. 1253 (cornice 77), One Man standing and another kneeling beside him. Fine early drawing of the period of the Corsini *tondo*, and the Lucca altar-piece (p. 78). Silver-point heightened with white, on tinted paper. H. 29 cm., w. 24 cm. Photo. Brogi 1477.

1319 —— No. 1255 (cornice 68), Bust of Minerva holding a shield in her hand. A most masterly sketch and with much charm to boot, the white used with great pictorial effect and the pen-stroke having almost Leonardo's freedom. Dates from Filippino's Roman period, and is the type on which Raffaellino formed his. Silver-point and white, on paper tinted greyish-green. Verso: Outline sketch after antique bas-relief, and of a harpy. H. 25 cm., w. 20 cm.

1320 —— No. 1256 (cornice 66), Woman sewing. Feeble, but pleasant and authentic. Silver-point, on greyish tinted paper. H. 13 cm., w. 18 cm. Photo. Brogi 1500.

1321 —— No. 1258 (cornice 67), Draped figure, staff in hand. Hasty, but authentic. Silver-point heightened with white, on pinkish prepared paper. H. 17 cm., w. 8½ cm.

1322 —— No. 1630 (cornice 76), Two Tritons. Pen and wash, on white paper. Circular, 8 cm. Photo. Braun, Uffizi 287.

1323 —— No. 1631 (cornice 75), Two Mermen. Exact companion to above. Photo. Braun, Uffizi 286.

1324 —— No. 1632, Sheet of arabesques, a Child clinging to female Nude, &c. Pen and ink, on white paper. H. 26 cm., w. 19½ cm. Photo. Braun, Uffizi 290.

1325 —— No. 1633 (cornice 78), Marine creatures, an arabesque. Pen and wash. H. 17 cm., w. 10½ cm. Photo. Braun, Uffizi 288.

1326 —— No. 1634 (cornice 78), Arabesques. Pen and wash. H. 18 cm., w. 12 cm. Photo. Braun, Uffizi 289.

1327 —— No. 166 (Cat. II.), Two female Saints in profile to left. Hasty, but pleasant. Silver-point and white, on purplish ground. H. 15 cm., w. 13 cm.

1328 —— No. 167 (Cat. II.), Study for the Virgin supported by another Woman, doubtless for a Crucifixion. Silver-point and white, on grey ground. H. 20½ cm., w. 14 cm.

1329 —— No. 168 (Cat. II.), Pretty study of a Young Woman in attitude suggesting a Virgin in an Annunciation. Silver-point and white, on buff ground. H. 20 cm., w. 14 cm.

* Years after writing the above, I came across the following passage in "Antonino Billi," which must put an end to controversy on this point. Speaking of Filippino he says: "Fecie una tavola a Tanai de Nerli in Santo Spirito et il disegno della finestra di uetro di Santo Martino," Frey's edition, p. 50.

1330 FLORENCE—UFFIZI. No. 178 (Cat. II.), Head of a Youngish Woman. Silver-point and white, on greyish ground. In oval, h. 9 cm., w. 7½ cm.

1331 — No. 1635 (cornice 76), Arabesque. Charming. Pen, on white paper. H. 18½ cm., w. 13½ cm. Photo, Braun, Uffizi 292.

1332 — No. 1636 (cornice 77), Winged Putto feeding a swan. Arabesque. Pen, on white paper. H. 20 cm., w. 10 cm.

1333 — No. 1637 (cornice 76), Arabesque. Photo, Braun, Uffizi 293. Verso: Arabesque. Pen, on white paper. H. 23½ cm., w. 18 cm.

1334—1341 Nos. 1630—1637 inclusive are charming pen-studies, drawn, I believe, after the antique during Filippino's Roman sojourn. Kindred motives will be readily found among the arabesque decorating the enframing pilasters both in the Minerva and in the Sta. Maria Novella frescoes (p. 79).

1342 LILLE—MUSÉE WICAR. No. 18, Study for a Madonna sitting very stiffly, holding the Child with her left hand and a small book in her right. Ascribed to Botticelli, but a characteristic sketch of Filippino's last years. Silver-point and white, on pink ground. H. 17 cm., w. 9 cm. Photo, Braun, Lille 20.

1343 — No. 290, Four crouching Nudes, one of them holding a book from which he looks away. Evidently intended for such ceiling figures as the Patriarchs in the vaulting of the Strozzi Chapel (pp. 78 note, 79). Silver-point and white, on grey tinted ground. H. 20 cm., w. 28 cm.

1344 LONDON—BRITISH MUSEUM. Study for the Triumph of Thomas Aquinas, fresco in the Minerva at Rome (p. 78). Pen and wash, on white paper. H. 29 cm., w. 24 cm. Plate lv.

1345 — Two Nudes, one seated reading, the other standing; both in profile to left. Silver-point heightened with white, on purplish-grey ground. H. 26 cm., w. 18½ cm.

1346 — Life study of Man in the act of striking, in profile to left. Silver-point heightened with white, on purplish-grey ground. H. 24 cm., w. 17½ cm.

1347 — BRITISH MUSEUM—MALCOLM COLLECTION. No. 18, Two draped figures, one barcheaded seated, the other standing turned away. With hands *cf.* those of Madonna in the Badia picture, as well as those in the Lucca altar-piece. Photo, Braun, B. Arts 46. Verso: Slender Youth with Filippino's own face, and a Man holding a book. Silver-point heightened with white, on grey tinted ground. H. 28 cm., w. 21 cm.

1348 — THE HONOURABLE A. E. GATHORNE-HARDY. Study for baroque top to a composition, I suspect a first thought, modified in the execution, for the top of the altar in the fresco of the Strozzi Chapel, representing St. Philip exorcising (p. 78 note). Pen and bistre, on white paper. H. 17 cm., w. 26 cm.

1349 — MR. J. P. HESELTINE. St. Sebastian erect and a seated draped Man reading. Excellent and characteristic, in style of the Malcolm and kindred sketches. Silver-point heightened with white, on pinkish prepared paper. H. 24½ cm., w. 21½ cm.

1350 — SIR EDWARD POYNTER. Draped Young Man seated with his head in profile to left. Verso: Head of Man in profile to left. Silver-point and white, on pearly-grey ground, but the white has turned completely black. H. 18½ cm., w. 12½ cm.

1351 MILAN—AMBROSIANA. Study for head of an Old Man in the Florence Adoration of the Magi (p. 77). Bistre and wash, on dark tinted ground. H. 21 cm., w. 15 cm. Photo, Braun, Milan 101.

1352 — IN LIBRO RESTA. Reclining female figures, inscribed with Garbo's name, but certainly by Filippino, and from his middle period (p. 96). Pen, heightened with white, on greenish grey ground. H. 14 cm., w. 19 cm. Photo, Braun, Milan 265.

1353 — SIGNOR GUSTAVO FRIZZONI. Bust of Old Man, half nude. Silver-point and white, on buff. Small, circular.

1354 OXFORD—CHRIST CHURCH. No. 203, A Youth bending forward in profile to right. Study for one of the litter-bearers in the original sketch for the Raising of Drusiana, companion to No. 1297 (p. 78 note). Silver-point and white, on pink prepared paper. H. 18 cm., w. 13 cm.

1355 — No. 605, Heavily draped, full-length Youth, leaning over slightly to left. Early and excellent. Silver-point and white, on prepared grape purple paper. H. 29 cm., w. 17 cm.

1356 PARIS—LOUVRE. No. 229, Two Children's heads, of excellent quality, and in type resembling those of the Angels in the Corsini tondo. Verso: Male Nude holding a staff. Silver-point heightened with white, on pearl grey ground. H. 19 cm., w. 26 cm.

FILIPPINO LIPPI

1356^a PARIS—LOUVRE. No. 230, Seated, heavily draped Young Man. Ascribed to Filippo. Verso: Study of an Angel for an Annunciation. Silver-point and white, on grey ground. H. 18½ cm., w. 13 cm.

1357 —— No. 231, A Young Man, sprawling on the ground. Verso: Study of two horses. Silver-point heightened with white, on grey ground. H. 20½ cm., w. 17 cm.

1358 —— No. 232, Two young Men seated, one playing the mandolin. Verso: A Man seated at work. Silver-point heightened with white, on grey ground. H. 19½ cm., w. 18 cm.

1359 —— No. 426, Study for more than half-length figure of St. Francis, not ascribed, but most probably by Filippino, and relatively early. Cf. the drawing of St. Francis in the Corsini Palace at Rome. Silver-point heightened with white, on yellowish tinted ground. H. 20 cm., w. 13½ cm.

1360 —— No. d'Ordre 2697, Study for an altarpiece, representing the dead Christ in the lap of His Mother, with Antony Abbot and Paul the Hermit. This can scarcely be aught else than a sketch for an altarpiece which, on March 7, 1495, Filippino undertook to paint for the Certosa di Pavia, but never finished, leaving it at his death a mere sketch. See Vasari, ed. Sansoni, iii. p. 475, note 3, and iv. pp. 226, 227 notes (p. 80).

1361 —— No. d'Ordre 9876, Mermaid gambolling with two Putti. In the style of the Florence arabesques. Pen, on white paper. H. 14 cm., w. 13 cm.

1362 —— HIS DE LA SALLE COLLECTION. No. 55, Draped figure seated. Verso: Young Man standing. Both in style of Dresden and Malcolm studies. Silver-point heightened with white, on grape purple paper. H. 20 cm., w. 11 cm.

1363 —— ÉCOLE DES BEAUX-ARTS. Two Students in conversation. Same style as last. Silver-point and white, on tinted ground. Reproduced in Müntz, "Les Primitifs," p. 206.

1364 —— M. VALTON. Man with staff seated, and two others facing him. All draped. Early and good. Silver-point and white, on paper tinted greyish green. H. 19½ cm., w. 23 cm.

1365 ROME—CORSINI GALLERY. No. 130452, St. Francis hands his regulations to the tertiary order as represented by a kneeling king and a widow. Silver-point and white, on brownish tinted paper. Photo. Anderson 2813. Verso: Pen and ink study of charming female head in style of the heads in the S. Angelo tondo, now in Boston, U.S.A. Also in black chalk summary sketch of head and torso.

1366 —— No. 130485, A Nude Man bending down. Verso: The Baptist pointing. Silver-point heightened with white, on pinkish tinted paper.

1367 WILTON HOUSE—LORD PEMBROKE. Christ supported on the tomb in the arms of a turbaned Old Man. To right and to left an Angel. In the background rectangular rocks. Sloppy and poor, but genuine. It is the cartoon for a pleasantly coloured little picture belonging to Mr. Robert Benson. Its next-of-kin among Filippino's drawings is the so-called Circe at the Uffizi (No. 1300), a late sketch by Filippino still ascribed to Botticelli. The technique of both is similar, they are equally slovenly as draughtsmanship, and share equally in a certain pictorial quality. Pen and bistre wash, pricked for transfer. H. 18 cm., w. 26½ cm. Plate 18 of Messrs. P. and D. Colnaghi's Publication, edited by Prof. S. A. Strong.

1368 WINDSOR—ROYAL LIBRARY. Madonna holding the Child to her knee. At one side a kneeling Angel, and opposite, another with a lute. Ascribed to Credi, but Filippino's in the style of his various pen-sketches in the Uffizi. The structure, the types, the hands and the hatching are clearly Filippino's. It is inscribed "Filippo" in an almost contemporary hand. Pen and ink, on white paper. H. 14½ cm., w. 18½ cm.

1369 —— Shaggy head of smooth-faced Man. Late (p. 78). Photo. Braun, Windsor 251. Verso: Folded hands. Silver-point and white, on bluish grey ground. H. 24½ cm., w. 18½ cm.

SCHOOL OF FILIPPINO

(Here I shall subjoin a few of the more interesting drawings which may be considered as either copies of lost originals or imitations.)

1370 BRUNSWICK. Young Man in profile to left. Silver-point and white, on buff tinted paper.

1371 CHANTILLY—MUSÉE CONDÉ. Venus, a female figure holding a lyre, and three other figures. Ascribed to Botticelli, but by a follower of Filippino's later manner. Pen and ink. H. 19½ cm., w. 19½ cm.

1372 DRESDEN. Sheet with a study of the Baptist on either side. Pen and ink, on brownish tinted paper.

1373 DRESDEN. Copy after the figure to the right in Filippino's Prato Tabernacle. Photo. Braun, Dresden 45.

1374 FLORENCE—UFFIZI.* No. 127 (cornice 69), The Virgin adoring the Holy Child. Rather charming. By an imitator active early in the sixteenth century. Silver-point and white, on tinted ground. H. 17 cm., w. 19 cm. Photo. Braun, Florence 267.

1375 — No. 132 (cornice 67), Draped seated figure. Silver-point and white, on tinted ground. H. 18 cm., w. 9½ cm.

1376 — No. 148 (cornice 75), "Ecce Homo" in the midst of Angels. Pretty, and almost worthy of Filippino. Black chalk, on white paper. H. 11 cm., w. 23 cm.

1377 — No. 176° (cornice 76), Study of Arabesques. Copy. Bistre, on white paper. H. 23 cm., w. 13½ cm.

1378 — No. 200 (cornice 57), The Angel of the Annunciation. Ascribed to Botticelli, but obviously by a close follower of Filippino. Cf. the Angel on the left in the Vision of St. Bernard, the Angels in the Uffizi altar-piece, and particularly the Gabriel in the Minerva Annunciation. Silver-point heightened with white, on pinkish ground. H. 23½ cm., w. 14 cm. Photo. Braun, Florence 133.

1379 — No. 232 (cornice 74). Half draped male figure, running with bow in hand. Silver-point and white on buff ground. H. 25 cm., w. 16 cm.

1380 — No. 1257 (cornice 78), Copy of delightful design by Filippino representing Cupid playing with the arms of a sleeping warrior, and the same knight uncovering a sleeping Nymph. Pen and bistre. H. 16 cm., w. 37 cm. Photo. Brogi 1473.

1381 — No. 617° (cornice 90), Symbolical figures of "Force and Temperance." Ascribed to Rovezzano, but certainly by some close follower of Filippino. Verso: Emblems of the Four Evangelists. H. 13 cm., w. 23 cm.

1383 ROME—CORSINI GALLERY. Venus draped, sailing on a swan. Copy after an original which must have been early and close to Botticelli.

1384 WEIMAR—LIBRARY. Two Men, heavily draped, in conversation. Hands bad, hatching rough, deliberate imitation. Black chalk, heightened with white, on greyish ground.

FRA FILIPPO LIPPI (pp. 52, 53)

1385 FLORENCE—ARCHIVES. Mediceo innanzi il principato, filza VI., c. 258. Letter of Fra Filippo, dated July 20, 1457, and addressed to Giovanni di Cosimo de' Medici. At the bottom sketch for a triptych (p. 52). Pen and ink. H. 23½ cm., w. 21 cm., being size of the entire sheet. Plate xxxiii.

1386 HAMBURG—KUNSTHALLE. Sketch for the fresco at Prato representing St. Stephen exorcising a demon (p. 52). Pen and bistre wash heightened with white, on purplish prepared ground. H. 33 cm., w. 22½ cm. Plate xxxiv.

1387 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 6, Study for erect figure of a female Saint. To my great surprise Morelli regards this masterpiece as a forgery ("Kunstchronik," May 26, 1892). This judgment can be accounted for when we bear in mind that it is based not on the original but on a hasty glance at the poor reproduction of Messrs. Braun, Clément et Cie. Among Filippo's paintings now existing there is no figure which may be brought into connection with this drawing; but Pesellino, working in Filippo's shop, may have used it for the St. Anne in his Meeting of Joachim and Anne, Oxford, University Galleries, No. 12 (p. 53). Silver-point heightened with white, on light minium red prepared ground. Plate xxxv. Verso: Study of a draped figure without a head, by Fra Diamante (p. 53). Silver-point heightened with white. H. 30½ cm., w. 16½ cm.

* All attributed, unless otherwise stated, to Filippino himself.

SCHOOL OF FRA FILIPPO

1388 FLORENCE—UFFIZI. No. 184 (cornice 22). Simplified copy after the Uffizi Madonna with Angels holding the Christ Child. Ascribed to Filippo himself, but certainly not his. Photo. Brogi. Verso: St. Jerome kneeling in prayer; below, a decorative frieze. It is not impossible that the author of this sheet was Fra Diamante. Photo. Brogi 1475. Silver-point and white, on yellowish paper. H. 33 cm., w. 24 cm.

1389 —— No. 191 (cornice 21). Pretty copy after the head of Filippo's Pitti Madonna. Ascribed to Filippo himself. Silver-point and white, as well as ink and red chalk. H. 30½ cm., w. 20½ cm.

1391 —— No. 180 (Cat. II.), Study for an Annunciation, by some follower of Filippo's earlier manner. Winning. Verso: Cupid flying with an arrow in his hand. Pen and ink. H. 11 cm., w. 17½ cm.

BASTIANO MAINARDI (p. 115)

1392 FLORENCE—UFFIZI. No. 288 (cornice 59), Two Children's heads for the *tondo* in the Louvre (p. 115). Plate lxxi. Verso: The head of Christ. Photo. Brogi 1759. Both ascribed to Ghirlandajo. Silver-point and white, on orange-red prepared paper. H. 17 cm., w. 25½ cm.

1393 —— No. 316 (cornice 61), Study for drapery of kneeling figure. Ascribed to Ghirlandajo, for whom it is too feeble. A comparison with Mainardi's draperies, particularly with the fresco of the Assumption in the Baroncelli Chapel at S. Croce, leads to the conclusion that this sketch is by him. Silver-point and white, on pinkish prepared paper. H. 25 cm., w. 18½ cm. Photo. Brogi 1756.

1394 PARIS—LOUVRE. Study for the head of a Child looking to right. More probably by Mainardi than any other of Domenico's followers. Silver-point and white, on tinted ground. H. 13½ cm., w. 9½ cm. Photo. Braun, Louvre 507.

1395 —— M. LÉON BONNAT. Study for an Abundance—female figures carrying a horn of plenty, in profile to left, walking. Ascribed to Ghirlandajo, but the feebleness of the execution, the niggling draperies, and the carriage, point clearly to Mainardi. Silver-point and white, on pinkish paper. H. 20 cm., w. 13 cm. Photo. Braun, B. Arts 22.

MICHELANGELO* (pp. 167-229)

1396 BERLIN—PRINT ROOM. A sheet of studies. On the right a bust of the Virgin in profile, and the Child on a cushion tossing Himself towards her, with arms held out and a look of almost Botticellian pathos. Over His right arm appears a male head, full face. The upper left-hand corner is taken up with three putti, in whom one feels reminiscences of earlier masters—of Desiderio, perhaps, and Verrocchio. In the space between them and the Christ Child we see the upper part of a noble masculine profile, of a type recalling both the St. Matthew and the Creator of Adam in the Sixtine Ceiling. It is not easy to determine the exact date of this wonderful sheet. The Madonna's profile recurs with slight change in a drawing at the Louvre (No. 1588 verso) of the Sixtine Ceiling period. Her dress suggests the Doni Madonna, painted certainly just before the Ceiling.† The other profile, as we have seen, recalls the Matthew as well as the God the Father in the Creation of Adam. The

* The student who fails to find under this rubric a drawing usually ascribed to Michelangelo should look further under "School of Michelangelo" or under "Sebastiano del Piombo" or even—in one instance only—under Bugiardini. Should he not discover it then, he may conclude that the drawing either was not seen by the author or, as is more probable, that it did not offer sufficient interest.

† Compare the nudes in this panel with those in the boat and on the platform of the ark in the Deluge, one of the earliest bits of the Ceiling.

technique yields no clue, although it points decidedly to the year preceding the Ceiling. My own impression is that this design must be contemporary with the two marble *tondi*, and thus date from just before 1508 (p. 180). Pen and ink. H. 28½ cm., w. 21 cm. Plate cxxviii.

1397 CHANTILLY—MUSÉE CONDÉ. A sheet of studies. A Nude in profile to right with a cloak hanging from his left shoulder—a copy from the antique of the faun or satyr type. A nude female, seen from behind, with a cloak hanging from her left shoulder—also a copy from the antique. A draped lady in profile to left—a copy, judging by the folds of the drapery, after Masaccio. A nude female in profile to left—copy after an antique of a type approaching the Medici Venus. A cast of antique drapery over a left shoulder. Pen and ink. H. 25 cm., w. 37 cm. Photo. Braun, B. Arts 70. One would naturally be inclined to assume that this drawing was made by the youthful Michelangelo after the antiques and cartoons in the Medici gardens. But the exquisite cross-hatching has more freedom than in the very earliest sketches, and one may conclude that the date of this sheet could scarcely be earlier than 1495. The Ghirlandajesque way of sketching the head of the draped lady should be noted: first a line for the contour of the face, and then nibs for the features. If memory do not betray me, there is a striking likeness between the female Nude seen from behind and one of the goddesses in Rubens's Judgment of Paris. I need scarcely add that this is perhaps the most important of Michelangelo's earliest drawings.

1398 FLORENCE—UFFIZI. No. 618 (cornice 144). Two small nude figures stealthily walking. Perhaps for the Expulsion of the Money Changers, and certainly of that late period. Pen and ink. H. 9 cm., w. 6½ cm. Photo. Braun, Florence 198.

1399 —— No. 620 (cornice 145). Full-length figure of a Man covered with an antique mantle, leaving the right shoulder bare. He looks to left, and at arm's length holds a staff or sword with his left hand, while his right holds up his draperies. Another study for the same right hand. Red chalk. H. 43 cm., w. 28 cm. Photo. Braun, Florence 199; Alinari 245. This noble figure, even more antique than Donatellesque, certainly belongs to Michelangelo's earlier years. The date at which, for morphological reasons, it must be placed, agrees so well with the time when Michelangelo was commissioned to carve the Twelve Apostles for S. Maria del Fiore, that we can safely assume that this was a sketch for one of them. Which, precisely, may not so readily be determined. As the artist never began another than the Matthew, it was perhaps for that grand work. If so, the conception underwent radical changes, although a likeness remained. Be this as it may, of the quality of the drawing there can be no question. Among the master's sketches in red chalk it would be difficult to name its superior. One of the suavest works of Renaissance sculpture, a St. Peter, probably by Montorsoli, in front of the church at S. Piero a Sieve, seems to have been inspired by this design even more than by the unfinished marble Matthew (pp. 172, 173).

1400 —— CASA BUONARROTI.* No. 1, Head of a Woman looking up almost in profile to left. Most probably a study for the Madonna in the Doni Tondo of the Tribuna (pp. 179, 180). Red chalk. H. 22½ cm., w. 18 cm. Photo. Alinari 1024.

1401 —— No. 7, Head of a Youth in profile to left bending down; beside it, study for the eye and nose of a similar but older face in the same position. The finished face may possibly have served as a study for the Woman in profile to right in the lower left part of the National Gallery Deposition (pp. 180, 181). Red chalk. H. 35½ cm., w. 27 cm. Plate cxxix.

1402 —— No. 17, Three Nudes in staggering attitudes. Pen and ink. H. 9 cm., w. 9 cm.

1403 —— No. 18, Three Nudes in attitudes similar to the last, and for the same purpose. Pen and ink as before. H. 9½ cm., w. 10½ cm. These two sketches, like Nos. 1414 and 1415 here and No. 1573 at

* The study of the drawings in this collection could scarcely be made less pleasant. As they are framed and most of them attached to their stands so that they neither can be taken to the light, nor their backs inspected, one never feels that one has given them the examination they require. Add that through the thin ceiling the distracting sound of a cracked piano gallops unceasingly into one's ears, and it is easy to understand that one is not so ready to guarantee the result of studies in this collection as those made in more favoured localities. For the indication of what is on the backs of these drawings I am indebted to the only existing attempt at a catalogue of this collection—sorry enough it is I—the one appended to Gott's "Vita di Michelangelo"; but I have given few, because I seldom have been able to identify the drawings from Gott's descriptions. Finally, following my principle of excluding the discussion in this book of architectural drawings, I have only indicated them, and such only as seem of unquestionable authenticity, excepting however mere ground-plans. The student of Michelangelo as an architect, may not be unwilling to know which of the drawings he would be tempted to base his researches upon have the approval of an eye that has devoted two whole years to the mere study of this master's touch as a draughtsman.

Oxford, are for some composition akin to the Christ Chasing the Money Changers out of the Temple or the Conversion of St. Paul, and are interesting as being among Michelangelo's very last pen sketches.

1404 FLORENCE—CASA BUONARROTI. No. 29, Sketch of a right leg, of two Nudes, one of them possibly for a Slave in the Tomb of Julius, and profile of a conventionalised face. Slight and early. Pen and ink. H. 17 cm., w. 17½ cm.

1405 —— No. 30, Sketch of the upper part of a youthful Nude with the face turned away to right. Below it several lines of writing. Pen and ink. H. 11 cm., w. 7½ cm.

1406 —— No. 32, Rapid sketch for a nude figure awaking from death, doubtless intended for the lower left part of the Last Judgment, although not to be found there. Red chalk. H. 13½ cm., w. 19½ cm.

1407 —— No. 33, A Nude turning his head sharply to right in a threatening attitude towards the more summary figure of a startled supplicating person. I do not know what purpose this could have served, but the drawing must date from Michelangelo's early, if not earliest, years. Red chalk. H. 16 cm., w. 15 cm.

1408 —— No. 37, A number of Nudes rushing forward seizing hold of one another, two or three lines of writing, and rapid scrawls of feet. Perhaps this study is to be connected with the Ceiling fresco of the Fiery Serpents, and is at all events of that date. Red chalk. H. 19 cm., w. 25 cm.

1409 —— No. 38, Three Nudes, in pen and ink, four or five fainter ones in black chalk, in attitudes recalling Nos. 1402 and 1403, although these can scarcely be of so late a date. H. 18 cm., w. 21 cm.

1410 —— No. 57, Profile of reclining female head. Above it some writing. Pen and ink. H. 6 cm., w. 6 cm.

1411 —— No. 58, Three rapidly jotted figures of a dancing Nymph and two Fauns. Pen and ink. H. 7½ cm., w. 7½ cm.

1412 —— No. 63, Scrawl of a Nude seen from the back. Pen and ink. H. 14 cm., w. 9 cm.

1413 —— No. 65, Earliest known study for the entire composition of the Last Judgment. Although Michelangelo's conception underwent considerable evolution before the fresco was ready for painting, its main masses and movement we find here already fixed. It is quite clear, however, that when this was drawn the artist as yet had no idea of these groups of Angels with the symbols of the Passion that now top the composition, and which necessitated the destruction of two lunettes which he himself had painted in connection with the Ceiling frescoes (p. 219). Black chalk. H. 42 cm., w. 30 cm. Photo. Alinari 1014.

1414 —— No. 67, Three Nudes in staggering attitudes. Pen and ink. H. 11 cm., w. 11 cm.

1415 —— No. 68, Three further Nudes in staggering attitudes. Pen and ink. H. 11 cm., w. 11 cm. These sketches are companions to Nos. 1402 and 1403.

1416 —— No. 69, Study for torso and arms of a reclining Nude, and of right arm stretched out with balled fist. Both are drawn in Michelangelo's most powerful early style. The torso is a preparatory study for the much more highly finished but really much less satisfactory design for a dead Christ in the Louvre (No. 1586). Black chalk. H. 40 cm., w. 28 cm. Photo. Alinari 1013.

1417 —— No. 70, Design for a Sacrifice of Isaac (p. 223). Black chalk. H. 41½ cm., w. 29 cm. Photo. Alinari 1012.

1418 —— No. 73, Study of a Nude seen from the back for one of the figures that must have occurred in the cartoon for the composition of The Bathers (p. 175). Pen and ink. H. 40½ cm., w. 28 cm. Photo. Alinari 1011.

1419 —— No. 49 (cornice 18), Sketch for a Sarcophagus standing on a platform against a background. On the top of the sarcophagus in the broken arc lies a round slab. The background rising above this is tall and narrow, and consists of three divisions—the middle one about twice the breadth of those at the sides. The whole is topped by a tall cornice. Most probably this is a sketch for the early project of the Medici Tombs, which was to consist of a cube with a tomb on each side (pp. 206-7). Black chalk. H. 10 cm., w. 16 cm.

1420 —— No. 50 (cornice 50), Architectural sketch for the interior of a dome and its supporting arch. Pen and ink. H. 24 cm., w. 20 cm.

1421 —— No. 51 (cornice 18), The profile edge of a building in three stories. Pen and ink. H. 53 cm., w. 24 cm.

1422 FLORENCE—CASA BUONARROTI. No. 6 (cornice 24), Slight architectural decorations, and a very rapid but magnificent sketch of an eagle with outspread wings. Verso: Some verses transcribed in Frey's "Dichtungen Michelagniolas," lxvii. Pen and ink. H. 30 cm., w. 20 cm.

1423 — No. 48 (cornice 28), Various architectural sketches as of a pediment and the interior of a façade, perhaps for the inside entrance wall of the S. Lorenzo sacristy. This consists of three openings separated by half columns, and above it a shorter storey with three square openings separated by circles. Below is a door placed like the present entrance door to the sacristy. Although greatly resembling the wall in the sacristy, yet the differences are sufficiently important to make it doubtful whether this sketch was intended for that purpose or for some kindred project of the same date. Pen and ink. H. 26½ cm., w. 20 cm.

1424 — No. 46 (cornice 28), Architectural study, perhaps for an altar, consisting of a projecting mass containing an opening flanked by two broad pilasters, and in the background two narrow openings. Pen and ink. H. 14 cm., w. 14 cm.

1425 — No. 44 (cornice 29), Various architectural scribbles, including a long terminal pilaster crowned with a head upholding a cornice, and a very simple sketch for a façade of S. Lorenzo. Also a number of words and phrases (p. 201). The whole sheet seems to have been a cast-off letter, as is indicated by one line of writing at the top as follows: "Messere Domenicho questi di e stato Iachopo Salviati apietra santa pare." Pen and ink. H. 20 cm., w. 27 cm. The façade reproduced in "Rassegna d'Arte," vol. i. p. 70, sketch A.

1426 — No. 47 (cornice 29), Sketch for the façade of S. Lorenzo, showing three doors and four windows below, one great and two small pediments above (p. 201). Red chalk. H. 14 cm., w. 18½ cm. Reproduced in "L'Arte," vol. iv. p. 252.

1427 — No. 36 (cornice 33), Slight plans and sketch for a portal. Black chalk. H. 14½ cm., w. 17½ cm.

1428 — No. 37 (cornice 33), Rough sketches of windows. Black chalk. H. 37 cm., w. 28 cm.

1429 — No. 39 (cornice 34), Rough sketch for a window or opening. Black chalk. H. 39½ cm., w. 23 cm.

1430 — No. 40 (cornice 34), Study perhaps for an altar. Black chalk. H. 39½ cm., w. 24½ cm.

1431 — No. 55 (cornice 35), Two Ionic capitals. Black chalk. H. 8½ cm., w. 16½ cm.

1432 — No. 56 (cornice 35), An Ionic capital. Black chalk. H. 8½ cm., w. 16 cm.

1433 — No. 58 (cornice 35), Study for a rectangular window—with a column in the middle. Red chalk. H. 13½ cm., w. 12 cm.

1434 — No. 66 (cornice 36), Architectural study, perhaps for a monument. Red chalk. H. 28½ cm., w. 21 cm.

1435 — No. 71 (cornice 37), Several slight sketches perhaps with a sarcophagus seen from the end. Black chalk. H. 14 cm., 12 cm.

1436 — No. 72 (cornice 37), Plan and sketches for a monument. Red chalk. H. 17 cm., w. 13 cm.

1437 — No. 73 (cornice 37), Two or three sketches of vases. Pen and ink. H. 12 cm., w. 17 cm.

1438 — No. 107 (cornice 39), Slight sketch for a tomb, bearing some resemblance to one or two of the British Museum studies for the Medici tombs. Black chalk. H. 15 cm., w. 15 cm.

1439 — No. 105 (cornice 40), Sketch for a window either in the New Sacristy or the Library of S. Lorenzo. Red chalk. H. 19 cm., w. 15 cm.

1440 — No. 88 (cornice 42), Various slight architectural sketches, including one for a tomb, unmistakably for S. Lorenzo in its primitive cubical form. The reclining figures are already visible on the top of the high sarcophagus (p. 206). Pen and ink. H. 19 cm., w. 24 cm.

1441 — No. 89 (cornice 42), Architectural sketches, doors and windows. Doubtless connected with S. Lorenzo projects. Verso: Some verses transcribed in Frey's "Dichtungen Michelagniolas," xxiv. Pen and ink. H. 24 cm., w. 23 cm.

1442 — No. 90 (cornice 42), Study for a bit of a cornice. Red chalk. H. 9½ cm., w. 10½ cm.

1443 — No. 91 (cornice 42), Rough sketch for the façade of S. Lorenzo. Slight and simple. Red chalk. H. 9 cm., w. 9 cm.

1444 — No. 92 (cornice 42), On a sheet already containing sketches in red chalk, such as a male head in profile and the lower part of a large Nude, both possibly by Antonio Mini, studies in pen and ink for a small altar, and various sketches for the staircase in the Library of S. Lorenzo. Verso: Three heads in red chalk, and in black lower part of Nude. H. 39 cm., w. 28 cm.

1445 FLORENCE—CASA BUONARROTI. No. 93 (cornice 42). Sketch for an altar consisting of three openings below, and two above, with statues in the lower side openings. Whether originally intended for the New Sacristy or for the Church of S. Lorenzo itself I cannot tell, but for one or the other almost certainly. Pen and ink. H. 18 cm., w. 20 cm.

1446 — No. 94 (cornice 42). Profile sketch for one of the reading stands and benches in the Library of S. Lorenzo. Pen and ink. H. 16 cm., w. 20 cm.

1447 — No. 82 (cornice 43). Slight black chalk sketch of a Corinthian composite capital.

1448 — No. 83 (cornice 43). Black chalk sketch of more ornate composite Ionic capital.

1449 — No. 84 (cornice 43). Study for an ornate doorway. Black chalk. H. 11 cm., w. 8 cm.

1450 — No. 85 (cornice 43). Slight black chalk sketch for a window.

1451 — No. 86 (cornice 43). Rapid black chalk sketch for an Ionic capital.

1452 — No. 87 (cornice 43). Black chalk sketch for an ornate Ionic composite capital.

1453 — No. 101 (cornice 45). Study for a palace window. Pen and ink. H. 27 cm., w. 19 cm.

1454 — No. 110 (cornice 46). Study for a tabernacle-like erection, perhaps for a font. Black chalk. Verso: An important memorandum in Michelangelo's hand regarding the façade of S. Lorenzo, transcribed in Gotti's Appendix, p. 185, and Milanesi's "Lettere," p. 567. H. 26 cm., w. 19 cm.

1455 — No. 112 (cornice 46). Study for a niche framed in with Ionic columns and a broken pediment. Red chalk. H. 19½ cm., w. 12½ cm.

1456 — No. 43 (cornice 56). Sketch for a façade of S. Lorenzo. Red chalk and pen and ink. Reproduced in "L'Arte," vol. iv. p. 251. Verso: Pen scrawl representing a mitred Nude supported on a sarcophagus by another Nude holding him under the arms. Doubtless a sketch for the Tomb of Julius (p. 191). Pen and ink. H. 15 cm., w. 11 cm.

1457 — No. 8 (cornice 58). Various architectural sketches, including a magnificent one for a triumphant arch or town gate. Red chalk. H. 29 cm., w. 43 cm.

1458 — No. 9 (cornice 58). Study for bases of capital. Red chalk. H. 28 cm., w. 21 cm.

1459 — No. 10 (cornice 58). Studies for the bases of capitals, with five lines in writing (pen and ink). Transcribed p. 205. Red chalk. H. 28 cm., w. 21 cm.

1460 — CODICE DELLE RIME. P. 145. Various sketches, the most important being the bust in profile to right of a woman of about thirty, the profile of a man wearing a boar's head for a helmet, and three other profiles. I should scarcely date these sketches later than 1540, or earlier than 1530. Pen and ink. H. 29 cm., w. 21½ cm. Reproduced (from a tracing) in Frey's "Dichtungen Michelagniolas," p. 385.

1461 — P. 148. Slight sketch of a male Nude kneeling with head almost in profile to right, and left hand held out. Black chalk. H. 27 cm., w. 19 cm.

1462 — P. 169. Rapid sketch of a large hand with the thumb and index finger extended, and the others curled in. Pen and ink. H. 29 cm., w. 18 cm.

1463 HAARLEM—TEYLER MUSEUM.* No. 1. Study for the figure in The Bathers helping to button up the armour of his friend, a bit of whose abdomen is roughly sketched in. Also the shoulder and profile to left of a man looking away, perhaps for some discarded or no longer traceable figure in the same cartoon (p. 176 note). Publication, Plate i. Verso: Rapid, large jotting, with softer chalk than used on the front, of a subject not readily determined. In a door lies a dead figure in an uneasy posture. To left, two figures, one of whom places something on the head of the other. To right, two men look on. A clear, grand arrangement, but for what? Possibly for a fresco representing Judith walking off with the head of Holofernes. The fact that the reclining figure still has his head on is scarcely ground for doubting this suggestion, for in a sketch so rapid as this the artist might not have thought of first decapitating him. This is among the most rudimentary of Michelangelo's studies, and its bold, masterly qualities are particularly recommended to those who would believe in the authenticity of the Uffizi and Berlin designs for the Tomb of Julius, on the ground of their being hasty jottings. The nearest parallel to this study is a rough sketch in the British Museum for an almost shapeless reclining figure of no determinable purpose (No. 1480). Close to it is also the torso for a Dead Christ on the back of the

* These drawings have been published in remarkable facsimile by Bruckmann (Munich), with slight notes—excellent so far as they go—by Herr F. von Marciard. For greater convenience of reference I catalogue them here, not as I found them in the portfolios, but in the order they have in the Publication.

British Museum pen-notes for the Sixtine decorative nudes (No. 1484). Publication, Plate iii. Black chalk. H. 40½ cm., w. 26 cm.

1464 HAARLEM—TEYLER MUSEUM. No. 2, Study for the nude Lancer in *The Bathers*, who reaches forward with a lance in his right, and a drapery in his left hand. The right hand and the inside of the right knee are repeated. Also another hand and foot (p. 176 note). Publication, plate ii. Verso: A torso in reclining position, the profile head and the left arm vaguely indicated, the right leg and arm scarcely at all. Also three rougher sketches of a knee. Perhaps for a "Pietà" or Dead Christ, and not unconnected with such other early studies for this subject as the one just mentioned in the British Museum, the one belonging to the Hon. A. E. Gathorne-Hardy, and the two replicas in the Casa Buonarroti, and at the Louvre. Publication, plate iv. Black chalk. H. 40½ cm., w. 26½ cm.

1465 — No. 5, Study for the decorative Nude in the Ceiling above the Persica, and next to the Creation of the Sun and Moon. The head less elaborated. As Herr von Marcuard acutely observes there is no space on the leaf to draw the arm in connection with the shoulder, for which reason it is sketched separately. Publication, plate v. Verso: Studies of detail from the model for the group of God the Father and attendant spirits in the Creation of Adam. Each figure or limb is to be identified with the greatest facility, and indeed an inventory of the whole has been made by Herr von Marcuard. Publication, plate vi. Red chalk. H. 28 cm., w. 21 cm.

1466 — No. 7, Study from the model for the head of the Nude sketched on the last leaflet, one for the left leg, and two for the right leg of the Creator in *The Creation of Adam*. Publication, plate vii. Verso: More rapid sketches for two of the putti clinging one over the other close to the Creator's right side in the same composition. Also the study of a torso seen from the back, and of a knee, the conjectural purpose of which remains unknown even to Herr von Marcuard. Publication, plate viii. Red chalk. H. 26½ cm., w. 19½ cm. Perhaps the point of greatest interest in these two leaflets is the finding, intertwined, as it were, upon them, detailed studies for two separate if neighbouring compositions. The verso of No. 1465, where we see the legs for the Creator of Adam and the head for the decorative nude on the other side of the next composition, all done, most probably, at the same sitting and with the same model, implies even more than the other studies on these two leaflets that at this time the complete design for the Separation of Earth from Water, no less than for the Creation of Adam, must already have existed. It follows, therefore, that Michelangelo in this instance got two, at least, of the compositions ready for execution before he began to paint either. The idea then occurs to one that this may not have been a solitary instance.

1467 — No. 11, Two leaves pasted together, containing studies for the knees of Giuliano, the left knee and thigh of Night, and the right thigh and leg of Day (p. 210 note). Black chalk. * Publication, plate xi. Verso: Plans and sketch for a façade, of indeterminate character, intended perhaps for the Library of S. Lorenzo, and not necessarily contemporary with the studies on the front, it having been Michelangelo's habit to take up for sketching the first bit of paper that came to hand. Pen and ink. Publication, plate xii. H. 41 cm., w. 21½ cm.

1468 — No. 13, Study for the St. Lawrence in the Last Judgment, in the exact attitude that he has in the fresco. The quality is altogether admirable, the soft black chalk used with the utmost effectiveness in the contours (p. 221). Also, on much larger scale, the head of the same figure. Publication, plate xiii. Verso: Torso and legs of a male figure seen from behind, standing firm, with his legs far apart, the body bending to right. Of unknown purpose, but in system of line and general character recalling such a pen-sketch of this date as one for two small nudes in the Uffizi (No. 1398). Publication, plate xiv. Black chalk. H. 24 cm., w. 18 cm.

1469 — No. 16, Two cross-sections for a cupola and its lantern, with two separate sketches for the latter. One or more nearly effaced Nudes. Pasted on, a small sketch for a town gate. Publication, plate xvi. Verso: Segment of plan for cupola. Four or five several studies for Prophets or Apostles, each in his rectangular niche. One gets up to speak. Another is seated like Botticelli's little St. Augustine (Uffizi) lost in contemplation. Publication, plate xvii. Black chalk. H. 40 cm., w. 23½ cm. The cupola must surely be St. Peter's. The gate may be the Porta Pia. The destination of the sketches for Prophets is unknown.

1470 — No. 18, Sketch for a Prophet of the same kind and date—about 1550—as the last, but of greater interest. He is very aged, and has been reading. He gets up while shutting his book, and glares

with deep-set and dimmed eyes but awe-inspiring look. It is the Ezekiel of the ceiling, or better still, the Moses, with the difference that here he is done by an old man and there by a youth, here with a more spiritual and there with a more physical conception. Also the upper part of a similar figure, and an architectural plan. Reproduction, plate xviii^a. Verso: A vigorous Nude looking up to right, and with his left arm reaching across to something that a boy is holding in his arms. The arrangement suggests the Laocoon. Also one or two other scrawls of figures and architecture. Publication, plate xviii^b. Black chalk. H. 13½ cm., w. 18 cm.

1471 HAARLEM—TEYLER MUSEUM. No. 21^a, An almost effaced and originally hasty sketch for the Fall of Phaeton, in quality resembling the rapid study for the Last Judgment in Casa Buonarroti. This scrawl is doubtless earlier than any of the three well-known versions of the Phaeton. Red chalk. H. 11 cm., w. 19 cm. Publication, plate xxi^a.

1472 —— No. 21^b, Small sketch for a Hercules and Antaeus. Hercules is seen in profile to right, holding the giant, who struggles with his legs and arms to get away (p. 214). Black chalk. H. 11½ cm., w. 10 cm. Publication, plate xxi^b.

1473 —— No. 24, A Satyr seated in profile to left, with left arm akimbo and right elbow resting on knee. Also a nude Female bending to ground, hoeing. A very delightful early sketch, no later than the Bathers; the satyr laid in with black chalk and finished elaborately with pen and ink, the female in little more than outline with the pen. H. 21 cm., w. 23 cm. Publication, plate xxiv.

1474 —— No. 25, A Female, of classical aspect and erect carriage, turns with hands folded in prayer to a Saint, Peter perhaps. Beside her kneels a young man in prayer. Publication, plate xxv. Verso: Draped youthful Female in profile to right, stooping as she walks. Certainly a youthful copy after an earlier master. The two males would suggest Masaccio, but neither the slenderness nor the drapery of the female recalls that master—at least as we know him at present (p. 169). Pen and ink. H. 27 cm., w. 19½ cm.

1475 LILLE—MUSÉE WICAR. No. 95, Seven grotesque heads. This is a drawing of somewhat earlier date, I should judge, but of the same kind as the one in the British Museum (pp. 212, 213). Morelli consistently ascribes this one also to Bacchiacca ("Kunstchr."). Some such head as the one on the left—scarcely a grotesque at all—must have inspired Sebastiano when sketching his head of Leo X. at Chatsworth; but, considered as mere draughtsmanship, I should not compare even that head with this one—and Bacchiacca was not Sebastiano—far from it. Red chalk. H. 20½ cm., w. 31 cm. Photo. Braun, Lille 35.

1476 LONDON—BRITISH MUSEUM. Study for the figure of a Bather for the famous cartoon of the Bathers Surprised. Showing us the back of his head, he turns to the right to climb on to the bank, one leg already touching it, the other hanging over. In Agostino Veneziano's engraving after part of this cartoon this figure occurs in the exact position he has here (p. 175). Pen and bistre, touched with white. Reproduced in Symond's "Life of Michelangelo," vol. i. p. 168, and in Ottley's "Italian School of Design." Verso: Various rough sketches of legs and two male Nudes seated, all for the Bathers, the nudes being just possibly a first idea for the man putting on his hose. The legs were perhaps for the group of two soldiers, one of whom is helping the other fasten on his armour. Red chalk. H. 41½ cm., w. 28 cm. This sketch has been worked over more than a little, which fact doubtless accounts for much in it that is unsatisfactory; but, restorations apart, it could never have had that decision, that freedom, that complete mastery which we should expect to find in a drawing by Michelangelo for his greatest achievement in draughtsmanship. Yet we must swallow our disappointment. Relatively tame and anxious as certainly is the execution of this nude, it would yet be rash to jump to the conclusion that it is not Michelangelo's. The fine close hatching is most characteristic of him, and while it is true that from him we should have expected more, who else working in this style is there from whom we expect so much? The sketches on the back are also of unquestionable authenticity.

1477 —— Leg of figure seated, in profile to right. Of the figure the torso only is indicated, and that but vaguely (1859-5-14-821). Pen and ink. Verso: Torso of erect figure. Black chalk. H. 28 cm., w. 25 cm. This is a leaf of fairly early date.

1478 —— Torso of figure standing and facing nearly to right, and the same in scrawled outline. This may be a study for the Soldier in The Bathers who helps his friend to buckle his armour, or indeed for

the Adam in the Sixtine fresco of the Temptation of Eve, and at all events, is of that early period (No. 1859-6-25-563). Black chalk. H. 28½ cm., w. 16½ cm.

1479 LONDON—BRITISH MUSEUM. Two nude Acrobats holding erect in their hands a third, also nude. At one side of the sheet an almost colossal Nude with a Child between his knees—a study for the Bruges Madonna (p. 171). Photo. Braun, Br. Mus. 16. Verso: A repetition of the Acrobat on the right, two putti exactly like those on the back of the drawing to be catalogued next, and in inverse direction a splendid study from the *écorché* of a right leg, and above it four lines of an interesting sonnet. These reprinted in Frey's "Dichtungen Michelagniolas," xxii. The acrobats and the nudes on the back are in black chalk, the remainder in ink with the pen. H. 31 cm., w. 28½ cm. The sketch of the acrobats represents perhaps an earlier stage of a drawing in the Louvre, than which, however, it is much more spirited and prompt. A somewhat similar motive occurs in the Oxford drawing (No. 1564) for the Sixtine fresco of the Brazen Serpent.

1480 — Reclining almost shapeless nude female. A blurred scrawl of no importance, to be compared with Haarlem No. 1463, verso, *q.v.*, and probably of that early date (No. 1859-6-25-558). Black chalk. H. 28 cm., w. 22 cm.

1481 — A slender Nude with straggling curly hair turning sharply to the right, with his left arm held out while he walks in the opposite direction. The chest and abdomen are elaborately hatched: the legs are barely sketched; the right arm not even indicated. The other arm is thin and long, like the one for the David in the Louvre Drawing (No. 1585). Also a left leg slightly indicated in black chalk. (No. 1887-5-2-117.) Photo. S. Kensington, 2732. Verso: Eight separate Putti in different attitudes and in various degrees of finish. Near one of the putti are the words in Michelangelo's hand: *Lessandro manecti*. The inscription in another but contemporary hand, *chostii di brugis*, is repeated twice, once beside a putto in profile to right, and again close to one who is seen nearly full face (p. 171). There is nothing in either peculiarly close to the putto in the Bruges Madonna. Still Sir Charles Robinson's ingenious suggestion * that this inscription may be by Antonio Mini deserves a modified consideration. Mini's hand certainly is not, but some other assistant might have got the information from Michelangelo. It is just possible that these putti were general studies with no view to any one particular work, although closer to the two marble *tondi* than to anything else, and dating no doubt from a time two or three years preceding the commencement of the Sixtine Ceiling. The two, however, in profile to right, and two others in almost similar position were, if not drawn for the Giovannino in the Royal Academy *tondo*, at all events used for that figure. One of them has a pouch or bowl hanging from his girdle exactly as in the bas-relief. It should be noted finally that there is a strong resemblance between these putti and Desiderio's famous marble one at S. Lorenzo. Photo. S. Kensington, 2733. Pen and ink. H. 37 cm., w. 21½ cm.

1482 — A haughty sibyl-like Young Woman, seated and visible down to below the knees. A Nude, in much smaller proportions bending forward to right, seems to stand like a Liliputian in her lap, but was doubtless drawn first. This is perhaps as near an approach to portraiture as we shall ever find Michelangelo making. Very striking is the height of the cranium, a characteristic also of the Madonna in the "Pietà" at S. Peter's. The features and the look, however, bring this drawing nearer to the time of the Sixtine Ceiling. The stroke points to a date somewhat earlier than these frescoes, and recalls such a drawing as the one at Oxford of soldiers conversing (No. 1545). In his exemplary study on the early career of Michelangelo, Professor Wölfflin † dates this head 1505. It certainly is no earlier, and perhaps somewhat later (1859-6-25-547) (p. 182). Sketched in with red chalk and then freely with the pen. (Plate cxxxiii.) Verso: A Young Woman seen to below the waist. She turns somewhat to left, has refined features, and a much gentler expression than her sister on the obverse. Black chalk. H. 32 cm., w. 25½ cm.

1483 — Study for a scheme of decoration. In a spandril a throne wherein is seated a male figure. To right and to left are circles framed in squares, and above the throne a diamond tipped with smaller circles. Part of the sheet is taken up by two sketches of hands, one of a whole arm, and another of part of an arm (No. 1859-6-25-567). The decoration is in ink with the pen; the remainder in black chalk. Reproduced (the decoration only) in Symonds, vol. i., "Architectural Drawing," No. 3, and in "Jahrb. K. Preuss. Kstsmlungen" xiii. p. 179. Verso: A cast of drapery, and a youthful Nude

* "Michelangelo and Raffaello," Oxford, p. 323.

† "Die Jugendwerke des Michelangelo," p. 61.

done perhaps from the model, and probably intended for one of the decorative nudes in the Ceiling. Pen and ink. H. 27 $\frac{1}{2}$ cm., w. 39 $\frac{1}{2}$ cm. Although the intention of this study for decoration would seem obvious, it has nevertheless scarcely been recognised; and Symonds, thereby giving a proof of his radical incompetence in matters artistic, so thoroughly misunderstood it as to suppose that it had some connection with the New Sacristy at S. Lorenzo. It is of course a sketch for the first scheme of decoration for the Sixtine Ceiling, which Michelangelo perhaps actually began, and then gave up as being "too slight and mean." Professor Wölfflin was the first—and thus far has remained alone—to realise the purpose and importance of this sketch. I refer the student to his brief but pithy article in the "Jahrbücher der K. Preussischen Kunstsammlungen" (vol. xiii.), where he makes also a most interesting attempt at a reconstruction of the chapel as it would have looked with this scheme of decoration (p. 182). The hands and arms, although doubtless also drawn with reference to the Sixtine Ceiling, are not to be discovered there now. The nearest approaches to them will be found in the old man above Pope Pontianus, and in the woman of the triangle over this lunette.

1484 LONDON—BRITISH MUSEUM. Three separate studies of beautiful nude Youths sitting, of whom two are pulling at ribbons. At one side a kneeling figure with his bent arm held up (No. 1859-6-25-568) (p. 183). Pen and ink. The kneeling figure in black chalk gone over with ink. Verso: Male torso. Black chalk. H. 24 $\frac{1}{2}$ cm., w. 19 cm. The three seated figures are reproduced in Symonds, vol. i. p. 224. Manifestly studies for the various single figures of nudes in the Sixtine Ceiling, none of these three is to be found there exactly as they appear here. The nearest resemblance is between the uppermost one in the sketch and the youths in the monochrome space above the painted arch over Rehoboam. The kneeling figure should be compared with the Cupid at S. Kensington. It has a *pentimento*. At first the nude was kneeling on both his knees, then on the left only. In going over with ink the kneeling on both knees was emphasised. Certainly this sketch is as close to the Cupid as any of the other figures on this sheet are to the Sixtine nudes. Yet I would not vouch for it that Michelangelo, while drawing it, had in mind the Cupid rather than one of the crouching or kneeling nudes in the ceiling. One fact, at all events, is established by this leaf: that the Cupid belongs to the period and style of the Sixtine nudes, and to no earlier date. The male torso on the back of this leaf is unexpected. It is of a lifeless seated figure, the head, arms and legs slightly indicated—probably for a Dead Christ. I confess that if I had encountered this study quite by itself, it would scarcely have occurred to me to question but that it belonged to no earlier period than the Last Judgment. There is something of the late *bravura* in the forms and spirit, and there is also the loose careless touch of later years. But at the same time it should be observed that in rapid and large chalk sketches Michelangelo differs little from epoch to epoch—too little, at all events, for ready distinction—so that it is probable that this almost baroque sketch was done at the same time as the exquisite flowers of Quattrocento art on the other side. A careful comparison with the study for a Dead Christ in the Casa Buonarroti will change this probability into certainty. The advanced aspect may further be accounted for, in part at least, by the softness of the chalk and the rapidity of the stroke. It is of course by no means uncommon for an artist thus to anticipate some later phase of his own style.

1485 — Sketch for a Prophet on the Ceiling, but for an early phase of that work, and not executed. He sits with his knees crossed in profile to right in an attitude recalling the Erythraen Sibyl. Badly worked over with the pen and bistre wash, this figure at first seems like a pupil's copy. Careful study convinces me, however, that the outlines in black chalk and some of the pen hatching are Michelangelo's. Black chalk and pen. Reproduced in the "Lawrence Gallery." Verso: Rapid sketch for a decorative Nude in profile to right, also for the Ceiling, and smaller and vaguer sketch for another of these nudes. Also a hand recalling the left hand of the Erythrae. Black chalk. H. 38 cm., w. 25 cm.

1486 — Study for the Isaiah. He sits slightly reclining, with his right elbow and left hand resting on a pedestal on the left. His face is in profile to right. A nude putto stands beside him. This is one of Michelangelo's most interesting pen-drawings. Pen and bistre. Reproduced (magnificently) in Ottley's "Italian School of Design" (p. 183). Verso: Sketch for an ecclesiastical ceremonial by some Raphael-esque Florentine. Slight black chalk. H. 42 cm., w. 28 cm.

1487 — First sketch for the Haman in the Sixtine ceiling, perhaps the most rapid and spirited of all Michelangelo's drawings, surpassing even the earlier sketch (No. 1585) for the bronze David, with

which, by the way, it should be compared by any one inclined to doubt its authenticity. He might also look at the sheet here (No. 1481) with the nude youth on the obverse, and the putti on the reverse. An admirable bit of shorthand is the corkscrew scrawl which renders with the same stroke both the roundness and roughness of the tree-trunk. The action of the upper figure anticipates the Bound Slave (now in the Louvre), upon which Michelangelo was working two or three years later, in 1513. It also should be noticed how full-blown already in this figure is his favourite attitude as it occurs so frequently later, one leg stretched out and the other bent at the knee (No. 1859-6-25-555) (p. 185). Pen and ink. H. 25 cm., w. 16½ cm. Plate cxxxvi.

1488 LONDON—BRITISH MUSEUM. Torsos and legs only of small nude figure seated, bust as if in rough cast of a youth, and an urn. Also, in every direction, writing, most of it scratched out, and the rest of no interest. I have no idea of the purpose of these sketches. The nude might conceivably be connected with the Angels in the Creation of Adam, but this is not probable. It is of the exact kind of a nude for a Crucifixion at Christ Church (No. 1574) (No. 1859-6-25-554). Pen and black chalk. H. 12 cm., w. 12 cm.

1489 — An athletic Nude with his arms tied behind him struggling to get free, but bent nearly double with the effort, the left leg pressed hard under the thigh. This rapid but masterly sketch, which has all the essential qualities of Michelangelo's feeling and touch, must have been meant for the figure of a slave—perhaps for the one we now see in the Victory at the Bargello—intended for the Tomb of Julius. The attitude suggests certain of the decorative nudes in the Sixtine Ceiling. This, among other considerations, leads me to think that we may place it between the completion of the frescoes and the commencement of the plans for the façade of S. Lorenzo. But the way of indicating the contours with curving lines which cross one another is singular, and exactly paralleled in only one other drawing, and that of the period of the Last Judgment, namely a leaf in the British Museum (No. 1508), with a study among others perhaps for a scene in Dante's Purgatorio. This consideration need, however, not disturb us in assigning the sketch to an earlier date (No. 1854-5-13-1) (p. 189). Hard red chalk. H. 24½ cm., w. 20 cm.

1490 — Three faces of Satyrs—studies doubtless for grotesque heads, such as we now see in the marbles at S. Lorenzo, but probably dating some years earlier, and intended perhaps for the Tomb of Julius. Also a rapid sketch for a Hercules and Antaeus. On the left of the sheet is a vaguer indication of a head, probably also Michelangelo's. As grotesques, these heads vie with any others, ancient—which inspired them—or modern. The way of mapping out the features should be compared with the stroke in the sketch for the slave, last catalogued. The shading is characteristic. The touch throughout is free and firm. Nevertheless, Morelli would ascribe this sheet to Bacchiacca! ("Kunstchr.", 1891-92), (p. 212). Plate cxxxvii. Verso: Two athletic Nudes looking up, and in black chalk two other grotesque heads. The nudes are among Michelangelo's noblest achievements, both as draughtsmanship and as design. They nearly face one another, starting forward with staves in their hands, each holding up an arm, and looking up as if to ward off an assault threatening them from above. The actual drawing is not infallibly correct, but is of scarcely surpassable swiftness and vigour. Red chalk. H. 25 cm., w. 34 cm.

1491 — Mere outlines, rapidly jotted down, of two figures, one kneeling in the attitude of the Doni Madonna, but with the arms in the position held by the figure of the Almighty in the Separation of Light from Darkness (Sixtine Ceiling), the other reclining like the allegorical statues at S. Lorenzo, but cut off at the knees. The heads are barely indicated. Measurements in *braccia* are noted down at various points (No. 1859-6-25-544). Pen and ink. H. 13½ cm., w. 21 cm. This scrawl gains value from its obvious intention. Evidently it was one of the many sketches sent to the stonemasons at Carrara or Seravezza to guide them in blocking out the figures quarried at Michelangelo's orders. Of such drawings there is frequent mention in the contracts and correspondence between the artist and the workmen. It would be of high interest to discover what statues were to be fashioned out of the marble to be thus rough hewn. But while the reclining figure might conceivably represent one at S. Lorenzo, the other has no relation to any statue of which I have been able to discover record. I have looked through the contracts and letters between Michelangelo and the stonemasons in the hope of finding a correspondence between the measurements in the drawing and any of those given there; but in this again I have had no success. A more diligent and intelligent research might

however meet with the proper reward. My impression is that this sketch should be dated before rather than after 1520. Before leaving it, just a word more. Here we have a drawing which was done with as much unconsciousness of æsthetic intention as is the writing itself. Yet its quality as touch, even as expression of function, is of the very highest. I would have this brought to the attention of writers who would attribute to Michelangelo such idiot-drawings as the one in the Uffizi for the Tomb of Julius, on the ground that in work of this nature there was no æsthetic intention, and that therefore its puerility does not exclude its being from Michelangelo's own hand. Now *correct* draughtsmanship may doubtless have much to do with the artist's intention; but the quality of touch, the life, the sparkle, the vibration have just about as much to do with his intention as the shape of his head or the colour of his eyes. The age of discretion once attained, and dotage not yet reached, the great draughtsman cannot, if he would, draw lifelessly.

1492 LONDON—BRITISH MUSEUM. Sketch for the capital of a column. Red chalk. H. 13 cm., w. 21 cm.

1493 —— Nude, matronly Female seated turning a little to the left, but her face almost in profile to right, with the Child firmly a-straddle on her knee and sucking vigorously at her breast. On the right roughly sketched the head of Joseph, and below it in mere outline the infant Baptist nude. Black chalk. H. 31½ cm., w. 19 cm. This beautiful drawing, which is obviously for a Holy Family, commonly passes as a study for the marble Madonna in the New Sacristy at S. Lorenzo. In a certain sense that opinion is well founded, but I question whether, when Michelangelo was sketching this design, he already had in mind the sculptures of S. Lorenzo. With a view to these he went, as we know, on April 9, 1521, to Carrara, occupying the twenty days or so that he spent there in making sketches and models for this undertaking. A drawing for the Madonna as she actually was to be carved out of marble must have been ready on April 23, for on that day Michelangelo contracted for the necessary marble, and for the blocking out of this group. That drawing was at all events not the one now before us. For one thing, it probably was a mere scrawl with measurements, such as we have just examined in this collection. Then the divergence both in the movement and the action of the Virgin is too great. In point of style and manner this sketch* is not far removed from a sheet in the Louvre drawn on both sides (No. 1584), which contains on the front nudes carrying a corpse, and on the back a woman and children. Now that sheet is certainly to be related to the period of the Sixtine Ceiling, if indeed it was not to some extent intended for that work. Our Madonna, it should however be granted, can be placed three or four years later. Again, there are two other studies in which the same motive recurs with slight modifications. One is in the Louvre (No. 1589 verso), the other in the Albertina (No. 1603). But for many reasons these may not be dated as late as 1521, and should indeed be put back a number of years. The conclusion we must reach is that all these drawings, of which the one we are now examining probably was the latest, were executed as studies for a Madonna suckling the Child, and that when Michelangelo came to work upon the sculptures for S. Lorenzo he made the agreeable discovery that these studies had advanced him on the road to the completion of the Madonna for that monument (p. 212).

1494 —— Plans, elevations, and studies for the Medici Tombs in the New Sacristy at S. Lorenzo. The most important features here are the following: In the upper right-hand corner a sarcophagus with a cover consisting of a circular slab resting on volutes, standing against a wall under a small square opening flanked by two niches. Then, on the left, the front and sides of a monument, each façade of which contains, as sculptural decoration, two nudes in full relief, clinging to a large slab which rests on a sarcophagus. The attitudes of these nudes vividly recall decorative figures in the Sixtine Ceiling. Of all the studies for the Medici Tombs with which I happen to be acquainted this is the earliest. It may indeed be earlier than the one—which surely must have been more elaborated, more of a show drawing—despatched by Michelangelo to Cardinal de' Medici on November 23, 1520. At all events this sheet gives us some notion of how the monument, intended at first to have four sides, and to stand in the middle of the chapel, was to have looked (No. 1859-6-25-545) (p. 207). Verso: Profile to right of a face like a death mask. Slight but fine. Its purpose is unknown to me. Of course it suggests the Dying Slave (in the Louvre). Black chalk. H. 28 cm., w. 21 cm.

* The Madonna's hand still has the early form that we know in the Bargello *tondo*, and meet with again in the fine sketch at Oxford for the child beside the Libyan Sibyl (No. 1562).

1495 LONDON—BRITISH MUSEUM. Study for the Medici Tombs, certainly from Michelangelo's own hand, as the touch, the stroke, and the peculiar "short-hand," clearly prove. Two sarcophagi stand alongside. The cover of each, consisting of two shallow concave curves, supports a reclining figure. Under the sarcophagus on the left lies a river god. Between the sarcophagi on a pedestal a colossal figure stands erect against the wall. To right and left are windows resting on supports. The one to the right is more elaborated. In the window itself is the indication of a herma, and against its supports lean two nudes in smaller proportion than the other figure. That the wall forming this background was meant to have a certain thickness, and the monument itself a certain depth, may be inferred from the indication of something like figures at the sides. On the top of the sheet, but turned round, is a slight but clear sketch for the Twilight, nearly as it was afterwards completed (No. 1859-5-14-822) (p. 207). Reproduced, Symonds, "Architectural Drawings," No. 2. Verso: Sketch containing a sarcophagus, and above it a large pedestal with two figures leaning against it, and over it a window. This, although it may be simply a study for one half of the monument on the other side, seems more probably a sketch for the four-square monument. Also ground-plan of a square with a sarcophagus on one of its sides (p. 207). Black chalk. H. 27½ cm., w. 19 cm. This sheet is puzzling. Not only the plan, but the sketch going with it on the back also, would seem to suggest a monument to stand free with four sides. But the more elaborated study on the front must have been made after that idea was given up, for the notion of two sarcophagi side by side was obviously not to be entertained in connection with a monument to stand in the middle of the sacristy. On the other hand we are not forced to assume that the sketch for the Twilight necessarily implies that this sheet belongs to an advanced period of Michelangelo's labours over this monument. He well may have had the single figures clearly in mind from the very beginning. It was probably not these which gave him trouble, but the architectural and decorative design. Here the arrangement is still far from what finally was adopted. The likeness of the figures to those which probably existed in the scheme for the Tomb of Julius should be noted. It is interesting also to see how Michelangelo first intended to place the river gods (p. 207).

1496 — Study for the Medici Tombs. Two sarcophagi standing on a high platform against a high background, consisting of a base in three divisions, corresponding to the upper divisions into a high window flanked by niches. In the window is a tall seated figure, and in each niche a briefly indicated erect figure (No. 1859-6-25-543) (p. 208). At the bottom of the sheet is an inscription, but not divided into lines, which I copy out of Prof. Frey's invaluable edition of Michelangelo's verse:

"La fama tiene gli ospiti a giocere;
Non va ne inanzi ne indietro,
Perche son morti, e c'loro operare fermo."

Reproduced, Symonds, "Architectural Drawings," No. 1. Verso: Two sarcophagi of the simplest possible kind, standing on a high platform against a wall in six divisions, the three lower smaller, and forming a kind of base. In the upper middle division a scrawl to indicate the figure. Just above the sarcophagi, over each, a seated figure, and, if I mistake not, the one on the right is Lorenzo, and the other Giuliano, in something like the attitudes that they now have (p. 208). Pen and ink. H. 21½ cm., w. 17 cm. This sheet, from Michelangelo's own hand, is a further study for the arrangement of the Tombs in pairs along the walls of the Sacristy. The one on the back is clearly for the monument of the two Dukes. The destination of the other is less certain. I state as a mere possibility that it was for the monument to Lorenzo the Magnificent and his brother Giuliano, in which case the seated figure would represent the Madonna which is now placed over their tombs.

1497 — A study, blurred and blotted, but perhaps the most interesting of all, for the Medici Tombs, and certainly from Michelangelo's own hand. On a pedestal rests a sarcophagus with two figures, recalling the Dawn and Twilight, reclining upon it. The heads of these figures are on a level with the top of the base of the background, which here is elaborately drawn, consisting of three openings above the base, the one in the middle being a square, and the others arranged as windows. Between each division are two columns or pilasters projecting considerably. Above this order are three further divisions, decorated in high relief, the one in the middle with trophies, the others with figures. The top was to have been highly ornate. Below, on the platform, clear of the sarcophagus, lie two river gods. Against the left-hand division of the base we see the seated figure of Duke Giuliano

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(No. 1859-5-14-823) (p. 208). The resemblance of this sketch to the monument as finally left is so striking that one feels tempted to believe that this is one of the last drawings that Michelangelo made for the Tombs. But there are difficulties in the way of this hypothesis. The greatest of these is the indication to one side of Giuliano. Lorenzo is not drawn, but we scarcely can conceive of Giuliano thus subordinately placed to one side, unless Lorenzo was to balance him on the other. Then if this was a monument to both the Dukes, how is it that there is but one sarcophagus? There is, moreover, no trace in contemporary records of a deliberate intention to break with the plan established toward the end of 1523 of having the sarcophagi in pairs. If it could, however, be assumed that this drawing was later, as one certainly is tempted to assume, then it would clearly witness to Michelangelo's final decision to have the arrangement pretty much like what it is now. What alternative to suggest I scarcely know. Surely not that it is a sketch for the four-sided monument as first planned. Verso: Two urns, and outlines for a Nude doubling his right arm up to his chin, which may have had some connection with the Victor of the Bargello. Should that have been the case, then Michelangelo must have been working on this group while the plans for the Tombs were being settled. Also a number of lines of a madrigal published in Frey's "Dichtungen Michelagniolas," p. 15. Black chalk. H. 29 cm., w. 21 cm.

1498 LONDON—BRITISH MUSEUM. A male figure, tall and slender, seen from behind, walks away to the right. The outlines have been gone over with a stylus, and the rest is somewhat rubbed (1859-6-25-569). Verso: Study for the torso and left thigh of the Night in the sacristy of S. Lorenzo. This is of the exact quality of Nos. 1548 and 1549 (p. 211 note). Black chalk. H. 28½ cm., w. 16½ cm.

1499 —— Several studies for structures like triumphal arches, conceivably, although not probably, the altar in the New Sacristy of S. Lorenzo (No. 1859-6-25-559). Black chalk and pen. Verso: Cast of drapery for seated figure. Black chalk. H. 21½ cm., w. 27½ cm.

1500 —— Study for window, with Medici arms (No. 1859-6-25-550). Verso: Same, with papal blazon. Pen and ink. H. 27½ cm., w. 20½ cm. Doubtless for the Laurentian Library.

1501 —— Design for the podium of the Tomb of Julius, made probably in 1526 (No. 1859-5-14-824) (pp. 189, 190, 195). Under the design is the following in the artist's own hand:—

"Questo schizo e una parte della faccia dinanzi della sepoltura el quale e tucto finito di quadro e dintagli la qual parte e alta dalla terra alla prima cornice braccia sei e dall un canto all altro di largeza braccia undici ed e di pez . . . sessanta septe chon que pezi segnati che ve su el numero ed e messo insieme in una stanza che e in casa in sul cortile nella quale stanza e dua ruote dun carra [sic] che io feci fare e lasso el resto e in un altra stanza terrena in casa in Roma."

Verso: Rough sketches, with verbal annotations and measurements of separate pieces of this podium. Pen and ink. H. 14½ cm., w. 23 cm.

1502 —— Two studies, in reversed order, for the Madonna and Child. In the one she is seen full face, while the Child looks away to the left; in the other, almost the whole figure is given, seated, looking in profile to right at the Child. Both, particularly the one in profile, are curiously Donatellesque. These are simple drawings in pen and ink, done by Michelangelo to serve as models for Antonio Mini. Beside them we see the latter's attempts to copy them in red chalk (p. 253). As he took service in December 1523, and the date October 4, 1524, occurs on the back, it cannot be said that in the course of a year he had made great progress. His copies resemble certain primitive types of draughtsmanship—Aztec, let us say. Michelangelo seems to have found his apprentice dawdling, and under his more wretched copy has written: "Disegnia Antonio, disegnia Antonio, disegnia, e non perder tempo." H. 41 cm., w. 27 cm. Photo. Braun, Br. Mus. 24. Verso: Two records of payment written in Michelangelo's hand. Published in Milanesi, "Lettere," p. 595, under dates October 4 and 5.

1503 —— Plan and elevation of a one-storeyed hexagonal structure. Pen and ink. H. 14½ cm., w. 18 cm.

1504 —— Outline sketch for a Giant reclining, and a smaller figure approaching him, doubtless a study for a Samson and Delilah.* This rapid jotting, dates, to judge by the style, from about 1530 or later.

* It has not escaped me that the larger figure corresponds to a surprising degree with the Venus designed in 1531 by Michelangelo, and coloured by Pontormo, now in the Uffizi. It might be said that rather than for a Samson this was a sketch for that Venus. I should answer that in the sketch the figure is male, and, what is more important, that the smaller figure is stealthily approaching the larger, whereas the subject of Pontormo's picture being Venus embraced by Cupid, Michelangelo would not have failed, even in the earliest jotting down of the motive, to indicate this action.

The same subject was treated by a pupil in a large red chalk drawing at Oxford (No. 1718), but there the arrangement is somewhat different (No. 1859-6-25-553). Pen and ink. H. 8½ cm., w. 12 cm.

1505 LONDON—BRITISH MUSEUM. A section of a cornice and capitals (No. 1859-6-25-560-2). Verso: Columns and entablatures. Red chalk. H. 28 cm., w. 21½ cm.

1506 — A section of a cornice (No. 1849-6-25-560-1). Verso: Bases and capitals. Red chalk. H. 28 cm., w. 21½ cm.

1507 — Study for a composition of Christ's Resurrection. The most carefully thought out and noblest of the designs for this subject. Here Christ floats away as in a dream, like a rising mist, and even the soldiers have less agitated attitudes. The greatest merit of this composition is, perhaps, its spaciousness; and the pictorial intention is, for Michelangelo, singularly clear. If Sebastiano had but painted it, we should have had a picture of a solemnity and grandeur rivalling, if not surpassing, his matchless "Pietà." The forms and the technique have all the characteristics of the Cavalieri and kindred drawings, and the date is therefore about 1533 (p. 218). Black chalk. H. 32 cm., w. 28½ cm. Plate cxlii.

1507^A — Christ rises out of the tomb, pushing its lid aside with His left foot. He looks down to right upon the amazed or still sleeping guards, while He points upward with His right hand, and holds the banner in His left. His figure is fairly elaborated, but the others are in outline. The quality is excellent. The Christ, by the way, is but a more highly finished version of the one traced on the back of the Titus at Windsor (No. 1615) (p. 218). Black chalk. H. 40½ cm., w. 27 cm.

1508 — A sheet with various studies. A rapid sketch for a Madonna, in profile, with the Child lying in her lap. Below, a group of Nudes reclining and brooding. It is not impossible—for Michelangelo was a lifelong student of Dante, and is said even to have illustrated him—that these refer to the following lines in the "Purgatorio" (canto iv. 103-108):—

"Ed ivi eran persone
 "Che si stavano all' ombra dietro all sasso,
 "Com' non per negligenza a star si pone,
 "Ed un di lor che mi sembrava lasso,
 "Sedeva ed abbracciava le ginocchia,
 "Tenendo il viso giù tra esse basso."

Still lower on the sheet is a nude, or rather an *écorché*, standing on one leg. There are several less interesting scrawls here and there (No. 1859-6-25-565). Verso: An athletic female Nude standing, another reclining as if in a troubled sleep, and several heads, one or two of them approaching the grotesque. This side is, as draughtsmanship, more interesting than the other, although both doubtless were done at the same time. The date should be about 1535, as in the firm outlines in hard chalk there is considerable resemblance to the Malcolm drawing for the Last Judgment. The feeling for form is the same as in that famous fresco, with this striking difference, that here it is colossal but firm and alive, and there colossal but frequently lacking the breath of life. The verso, at all events, of this sheet seems to me, for power and touch, to be among Michelangelo's masterpieces, and perhaps the last wherein his hand retains all its pristine vigour (pp. 220, 221). Hard black chalk. H. 39 cm., w. 27 cm.

1509 — Slight jotting of a Nude (No. 1859-6-25-551). Black chalk. H. 9 cm., w. 4 cm.

1510 — Sketch of Nude with arms held up, coming forward to left, no doubt for the Last Judgment. This figure, with slight change, occurs in the upper left-hand corner, of the Malcolm sketch, for the great composition (No. 1885-5-9-1893). Black chalk on pink prepared paper. H. 10 cm., w. 6 cm.

1511 — Two Nudes crouching or tumbling head downwards, also for the Judgment (No. 1885-5-9-1894). Black chalk on pink prepared paper. H. 10 cm., w. 7 cm.

1512 — Study for a right arm held up and the shoulder (No. 1856-5-10-1173). Black chalk. H. 11 cm., w. 15½ cm. A rough sketch, most probably Michelangelo's, and perhaps for a figure in the Last Judgment, just above Peter's shoulder to right. At all events of that period.

1513 — Rough large study, in little more than outline, of seated male figure, without head or feet. His right hand is held out as if in protection or blessing, his left touches a wound in his side (No. 1859-6-25-556). Verso: Scrawl for torso of figure in action. Black chalk. H. 33 cm., w. 25½ cm. The purpose of this uncouth sketch is not clear. One feels that if by Michelangelo at all—and that is fairly to be

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assumed—it must have been made with reference to the Last Judgment. But surely not for the Christ, as one is tempted to believe. I cannot get over the feeling that the man who made this sketch was well acquainted with the famous Vatican Torso.

1514 LONDON—BRITISH MUSEUM. Study for the Holy Women at the foot of the Cross—for the lower left-hand part of a Crucifixion. The action is rendered admirably, but in the touch there is a certain hesitation—not so much in the outlines as in the shading. The date should be about 1535. This sketch, be it noted, has no connection with the series of studies for a Crucifixion done for Vittoria Colonna and later (No. 1860-6-16-4). Black chalk. H. 21 cm., w. 14 cm. Photo. Braun, Br. Mus. 15.

1515 — Christ expelling the Money-Changers from the Temple. Verso: Sketch for the right side of the same, with indication of architectural background, and, separately, jotting for the left side (p. 223). Black chalk. H. 14 cm., w. 27 cm.

1516 — The same. Verso: Single figures, and one group for the same. Black chalk. H. 17 cm., w. 36½ cm. Reproduced in the "Lawrence Gallery."

1517 — The same. Reproduced in the "Lawrence Gallery." Verso: Single figures for the same. Black chalk. H. 14 cm., w. 17 cm. These sketches of nude figures, loosely handled, and drawn, I should think, about 1545, were used by Marcello Venusti, who polished them up and waxed them down into a small picture, which the curious may admire at the National Gallery (p. 223).

1518 — Study—it is hard to be sure whether of a nude or draped figure—for a Madonna bending slightly at the knees, with the Child most fondly embracing her (No. 1859-6-25-562), (p. 222). This figure, as action no less than as draughtsmanship, bears considerable resemblance to the Mary in the Crucifixion (No. 1530). Being even looser in manner, it may be dated about 1550. Black chalk. H. 26½ cm., w. 12 cm.

1519 — Study for the Virgin in an Annunciation, one of the finest recent acquisitions of the Museum. There scarcely can be a doubt that this figure was made in connection with the picture painted under Michelangelo's directions by Marcello Venusti for the Lateran (p. 228). Only in the action of the torso does it differ from the finished work. Black chalk. H. 34 cm., w. 22 cm.

1520 — BRITISH MUSEUM—MALCOLM COLLECTION. No. 58, Bust of a Man with alert, wild look, in profile to right. But for drapery over the right shoulder he is nude. A superb example of Michelangelo's early style, no less splendid in conception than concise and masterful in execution. Note the modelling of the cheek-bone, the neck, the shoulder. Bronze itself could scarcely give greater firmness. The hatching is characteristic of the years just preceding the cartoon for the Bathers, and the date may be 1502 or 1503. Pen and bistre. H. 13 cm., w. 13 cm. Photo. S. Kensington 2209.

1521 — No. 59, On the right a draped figure, but with shoulder and arm bare, stands more than in profile to right, his right foot resting on a pedestal, his right elbow resting on a book, which the left hand supports on the knee. To the left is a figure in almost identical pose, but nude and in outline only, whereas the first is hatched. Across the sheet, between the two figures, stretches a sketch for a skirmish of horse and foot—the work of an instant—with no shading, and vividly recalling Ghirlandajo's best and most rapid sketches, as for instance the bas-reliefs in the Albertina drawing representing Zachariah in the Temple (plate lxx.). There can be no doubt that the two figures are first thoughts for the St. Matthew, and it is highly probable that the skirmish was for the background of the cartoon for the Bathers (p. 172). This sheet may therefore safely be assigned to 1504, the figures to the very beginning and the skirmish to the end of the year, for it need not be assumed that the whole was drawn at the same moment. The few written words are not devoid of interest, scribbled down most likely in a moment of listlessness. They show the drift of the artist's mind at the time. They are: *dio devotamente*, and perpendicular to these, *Deus in nomine salvum me fac*, and perpendicular to this again, *stanza nell' inferno*. Plate cxxvii. Verso: Grotesques and arabesques, and six lines of verse. Pen and bistre. H. 18 cm., w. 17½ cm.

1522 — No. 61, Draped figure of a Sage, in profile to right, holding out a sphere. Michelangelo's chief interest here is the drapery, which, as in several other early studies, he derived from Giotto and Masaccio, if indeed he did not actually copy them from those masters (p. 169). In the face there is a curious suggestion of Michelangelo's own cast of features, but of himself as an elderly man. The technique of the drawing rigidly compels us to date it about 1500, and thus not even a professional icono-

grapher, Dr. Steinmann for instance, will feel obliged to prove that this sage was actually intended by Michelangelo for a presentment of himself. In the good old times it passed for this. Pen and bistre. Plate cxxvi. Verso: a head in profile to right, and below it a hand. Black chalk, corrected with pen and bistre. Retouched by later hand. H. 33 cm., w. 20½ cm. Perhaps in the whole range of Italian art there will not be found a head approaching nearer to the grand Greek type. It has the aloofness and pathos of the works we are accustomed to connect with the name of Scopas. But whether all this is convincingly Michelangelesque is another question, and the execution does not help us to a decision. On the whole, I think the probabilities are greatly in favour of its being by Michelangelo, in which case it would have been drawn later than the figure on the other side, and we should have to agree with Mr. Colvin * that the head as well as the hand were done as studies for the Adam in the Sixtine Ceiling (p. 184). It is, at all events, rash to take away from Michelangelo work of this order, in conception matchless, in execution if really inferior then inferior to his own best only, without being at the same time able to assign it with certainty to some other artist. Some day I may be ashamed of having had any doubts on this matter, but meanwhile let me be frank and add that there is here a *non so che*, which makes me think of Sebastiano del Piombo. I spurn this suggestion, but it will come back. May it not conceivably be a copy by the latter, corrected by Michelangelo—for that these pen-strokes are Michelangelo's I cannot doubt? †

1523 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 64, The Resurrected Christ. He soars over the sepulchre with a banner (scarcely perceptible) in His left hand (p. 218). Photo. S. Kensington 2274. Verso: a grotesque animal, and a Nude walking forward holding out a dish. Black chalk. H. 40½ cm., w. 27 cm. If this study was intended for the same work as were the other sketches for a Resurrection, then this one, later certainly than the rest, would indicate a change and even an enfeebling of the idea. The proportions, the execution, the attitudes witness clearly to the date of this drawing. The Last Judgment is upon us. We shall not be straying far if we assign it to about 1536, scarcely earlier.

1525 —— No. 65, A Nude squatting in profile to right. Rapid sketch from about 1545. Black chalk. H. 14 cm., w. 18 cm.

1526 —— No. 66, Sketches for the upper part of a reclining figure, and two Wrestlers. Pen and bistre H. 16 cm., w. 14 cm. The wrestlers reproduced in Ottley's "Italian School of Design." Verso: Fragment of a letter with Michelangelo's signature and the date Oct. 18, 1524—the whole transcribed in Sir Charles Robinson's Catalogue of the Malcolm Collection. The above sketches are in outline and done with a trembling hand; yet so splendid, so clearly realised in the action of the wrestlers, that one scarcely notices the faltering line. Of course this sketch is for a Hercules and Antaeus (pp. 213, 214). As we have seen, the small study in red chalk at the British Museum for the same subject is from about the same time. According to a record quoted by Gaye ("Carteggio," II. 464), Michelangelo was expected to carve out of the block ultimately allotted to Bandinelli, a Hercules and Antaeus (p. 213).

1527 —— No. 70, Architectural studies for the Library of S. Lorenzo. Pen and bistre. Verso: Outlines of a head in profile to left looking down, noble and fine, yet, in its present state at least, of dubious authenticity. Black chalk. H. 18½ cm., w. 18 cm.

1528 —— No. 71, A sheet of studies in pen and ink for bases of columns and other architectural features said to be for the vestibule of the Library of S. Lorenzo. Those on the back were drawn over two heads in black chalk, one in profile and the other full face, certainly not by Michelangelo, but probably by his pupil Antonio Mini. H. 27½ cm., w. 25½ cm.

1529 —— No. 72, Study for a Crucifixion. Christ is nailed to the Cross, the top of which is shaped like an inverted triangle. The Saviour's head rests at its apex. To right and left stand John and the Virgin. These two figures show interesting *pentimenti*. The torso on the Cross is a most exquisite bit of modelling. This is one of a series of studies for a Crucifixion which occupied Michelangelo toward the end of his acquaintance with Vittoria Colonna (No. 1547) (p. 224). Black and white chalk; the white retouched. H. 40½ cm., w. 27 cm. Photo. S. Kensington 2314.

* "Guide to an Exhibition of Drawings and Engravings by the Old Masters." Printed by order of the Trustees of the British Museum, 1895, p. 30.

† Still further study convinces me that this head is beyond question Michelangelo's. The retouching it has suffered accounts for some of my difficulties. The rest were due to insufficient acquaintance with the master (June 1902).

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1530 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 73. Study for a Crucifixion. Christ nailed to the Cross, with His head drooping to the left. Mary embraces His side, and John, standing close, looks up. This belongs to the same series as the last, although not for the same composition. In date it may be several years later, but might be of the same time. Black and white chalk. H. 41½ cm., w. 26 cm. Photo. S. Kensington 2271.

1531 — No. 75, Nude seen from behind. Slight, and latish. Hard black chalk. H. 12 cm., w. 7 cm.

1532 — No. 76, Nude carrying something under his right arm. Slight, and from the period of the Last Judgment. Black chalk. H. 17 cm., w. 6 cm.

1533 — On same mount, sketch of an animal. Black chalk. H. 9 cm., w. 12½ cm.

1534 — No. 78, Study for an Annunciation. The Virgin leans with her right arm on a table, over which the Angel comes flying, close enough to touch her. This certainly served for some such picture as the Annunciation we now see in the Corsini Gallery in Rome, executed by Marcello Venusti (p. 228). Michelangelo could scarcely have drawn in this style before 1550, nor many years afterwards. Verso: A reclining figure of somewhat earlier date, and drawn partly over it the Announcing Angel. Black chalk. H. 28 cm., w. 19 cm.

1535 — No. 79, The Fall of Phaeton. A less elaborated and much more delightful version than the over-finished one at Windsor. Drawn for Tommaso Cavalieri in 1533. At the bottom is a note from Michelangelo to Tommaso as follows: "*Co. Tomaso se questo schizzo non vi piace ditelo a Urbino che io abbi tempo d'averne fatto un altro domani dissera, vi promessi, o se vi piace e vogliate che io lo finisca.*" I doubt that Cavalieri had the audacity to tell his friend that the design really did not please him, and it scarcely will be assumed that the Windsor version was done in the twenty-four hours. But this Malcolm sketch is surely the earlier, and as it was certainly executed in Rome, its date much precedes Michelangelo's departure thence, in June 1533. When the more finished version was finally received on September 5, Cavalieri speaks of it as something long promised. (See Frey's "Dichtungen Michelagniolas," p. 522.) Black chalk. H. 31 cm., w. 27½ cm. Photo. Braun, B. Arts 71.

1536 — No. 80, Studies for the Last Judgment. At first the sheet had on it above a superb sketch of a torso and arms in Michelangelo's grandest manner, and, lower down, a seated Nude. Just what purpose they were meant to serve I cannot tell, unless indeed they were the lower one for the Christ, and the upper one for one of the Angels hurling down the damned. Then Michelangelo added a sketch for the groups that comprise St. Sebastian and the figures below of repelling Angels. The great difference between the sketch and the corresponding parts of the fresco shows that we are here in the very first stage of the work (p. 220). The date therefore is 1535, and this is important, for it enables us to place many other drawings in more accurate chronological order. Plate cxliv. Verso: Various small single figures for the same, and on large scale two heads almost in profile to right. Black chalk. H. 39½ m., w. 21½ cm.

1537 — No. 81, Cartoon for a Holy Family. The Madonna, lightly seated, listens to the eloquent discourse of a Young Saint, probably the Evangelist, while with her left hand she puts off Joseph, as if fearing his interruption. Between her feet the Child plays on a cushion, and the Infant John looks at him, wishing to join him. The heads of several other Saints appear vaguely at the top. It requires much patient study, and some faith, to discern in this sadly ruined and restored cartoon the hand of Michelangelo, but it is discernible, and unmistakably, especially in the relatively untouched Evangelist, and in the Children (p. 222). In type and spirit the connection with the frescoes of the Cappella Paolina is obvious, and I think the completion of these works, 1550, the latest date that may reasonably be assigned to the cartoon. As is well known a painting executed from it exists in the Casa Buonarroti. (See Mr. Colvin's admirable note in his "Guide to an Exhibition of Drawings," 1895.) Charcoal on brown paper. H. 7 ft. 7½ in., w. 6 ft. 1 in. It is not at all improbable that this cartoon is the one thus referred to in the inventory made on Michelangelo's death of the contents of his house: "*Un altro cartone grande, dove sono designate et schizzate tre figure grande et due putti.*" Gotti, II. 151.

1538 — BRITISH MUSEUM. Manuscripts, No. 21,907, A madrigal published in Frey's "Dichtungen Michelagniolas," p. 402. To the right a slight sketch of a Nude seated facing to right, with his arm held out. Black chalk (the sketch only). Verso: Head of a Man nearly in profile to right, and study for the anatomy of a leg in the position of the left leg of the Day—both of questionable authenticity.

Black chalk. H. 15 cm., w. 18½ cm. These sketches are certainly of the same date as those for the Medici Tombs.

1539 LONDON—MR. G. T. CLOUGH. Study for a draped figure of Christ drawing back His right foot, with His face nearly in profile to right, His right arm stretched out vehemently and in attitude of command, the left hand held close to the side, but open and eloquent, with the fold of his garment cast over the wrist. Also a separate study for this hand, and another of the same hand and arm, but in a different position. Verso: A Nude starting forward on his left foot, with the right arm stretched out, and the left hand over the chest, and two studies of a left hand with the forefinger slightly bent. Black chalk. H. 27 cm., w. 16 cm. Vasari tells us that on a cartoon of Michelangelo's, Pontormo painted a *Noli me Tangere* destined for Alfonso Dávalos, and that this was so successful that he had to paint a replica thereof for Alessandro Vitteli.* From a letter addressed about the end of October 1531 by Figiovanni, we learn that Pontormo was then painting this picture in Michelangelo's workshop.† The cartoon then must have been finished in the autumn of the same year. Neither of this nor of the two paintings is any trace known to me. But it seems probable that in the draped Christ that we are now examining we have one of the original studies for this work. The stern haughtiness and almost brutal aloofness of the conception well suits the time when the master was girding himself for the Last Judgment. The style of drawing does not preclude this precise period, although it might point to a somewhat later date. The type of face and the fact that the figure is draped leave no doubt that the sketch is of a Christ. Being of a Christ, and of about this time, I cannot conceive what other purpose it could have served than that of a study for the *Noli me Tangere*.‡ The hand at arm's length sketched on the same side of the sheet would point to an attitude not less stern, but more argumentative. The nude and the hands on the back of the same sheet are probably a slightly earlier sketch for the same idea, but feebler, and, as proved by the event, less satisfactory to the artist himself. If, as we have good ground for assuming, these studies were for the *Noli me Tangere*, then that work is no longer wholly lost to us (p. 219). I do not believe that in the finished cartoon the Christ underwent further change of action or conception. It remains to ask how the Magdalen came into the composition. To the right of course, but just how? Perhaps a shadow of an answer may fit by us if we turn to Bronzino's exaggeratedly Michelangelesque painting of this subject at the Louvre.

1540 — THE HON. A. E. GATHORNE-HARDY. Study of a Nude in the exact attitude of figures in Oxford No. 1569 (1 and 3), which Robinson describes as of a figure going downstairs. All three studies are for the same object, but what that may be I cannot discover. The nearest approach is the nude in the upper corner right of the Conversion of Paul. It is at all events a late drawing, but not later than 1550. Black chalk. H. 23 cm., w. 10 cm.

1541 — Study for a torso bent to right with the head just indicated. An interesting drawing, but of fumbling and uncertain execution, and of early date. To be compared with similar studies in the British Museum, at Casa Buonarroti, and in the Louvre. Probably it also was intended for a dead Christ. Black chalk. H. 24 cm., w. 17½ cm.

1542 — SIR CHARLES ROBINSON (formerly). Two small Nudes floating upward, probably for the Last Judgment. Black chalk. H. 14½ cm., w. 5 cm.

1543 — MR. J. P. HESELTINE. Study for the Christ in the Minerva (p. 201). From the breast down elaborately and minutely hatched; the rest in outline. Also a slight sketch in red chalk. The contract for this work was made on June 14, 1514, and the drawing must be of about the same date. Excellent is Dr. Frey's suggestion that this may represent the first version of the statue, which version, because of a flaw in the marble, Michelangelo threw aside. ("Sammlung ausgewählter Briefe an Michelagniolo," p. 186.) Pen and ink. Reproduced in Symonds, I. 360. Verso: Sketch of a Nude for the same Christ, and various limbs. Red chalk.

1544 MUNICH. PRINT ROOM. Copy of the Peter in Masaccio's Tribute Money. A very early work, exactly contemporary with the Louvre drawing (No. 1587) after the three figures on the extreme left in Giotto's Assumption of the Evangelist, and of its precise technique and quality (p. 169). An arm in red chalk is by a later and feebler hand. Pen and ink. H. 31½ cm., w. 19 cm.

* VI. p. 277.

† Frey, "Briefe an Michelagniolo," p. 310.

‡ I am aware that Michelangelo at least designed a Christ at the Well for Vittoria Colonna (Campori "Lettere artistiche inedite," p. 14). But I cannot reconcile with that subject the menacing Christ of our sketch.

1545 OXFORD—THE UNIVERSITY GALLERIES.* No. 1, Three Soldiers standing engaged in animated conversation. Pen and ink. H. 38 cm., w. 25 cm. Photo Braun, Oxford. This is one of the most brilliant, and, in some respects, one of the most troublesome of Michelangelo's drawings. I should be ashamed to confess how many scores of hours I have devoted to its study. I will first state some of the objections that may be made against its authenticity. The figures do not stand firmly nor are they constructed so well as they might be. The torso of the speaker seems almost disjointed from his hips, and the build of the listener's shoulder is not intelligible. Singular also are the straight lines for the same figure's side, and his chest which is literally rectangular. Then the almost total absence of cross-hatching rouses suspicion. Moreover, the clear spaces meant for the lights, as on the arm and chest of the speaker, are drily and somewhat mechanically mapped out. There is also a certain carelessness, a touch almost of *bravura*, in the shading of certain parts, as, for instance, the legs.† Against this indictment there is much to be said in defence. The sketch is obviously rapid, whence its unusual freedom, and also carelessness. Classical canons of pose, and perfect intelligibility of structure, are not to be expected in a hasty drawing even by Michelangelo. In general appearance it is like the superb sketch in the British Museum of a Sibylline young woman (No. 1482). The touch, the penmanship, so to speak, is almost certainly his, and his are many mannerisms. The pointing hand, for instance, is his most intimate, and we find it in the Bargello Madonna (the *tondo*) and in a drawing here (No. 1562) for the boy accompanying the Libyan Sibyl. The claw-like index of the listener's right hand is almost as good as a signature, and for a parallel I refer to the British Museum sketch for the Isaiah (No. 1486). The right leg and foot are also peculiar to Michelangelo, as we see in No. 1590 verso. The profile of the same figure closely resembles one in the Albertina sketch after an original by Masaccio. The correction of the speaker's chin is made exactly as in the Louvre sketch for the bronze David. Finally, let me say that this design has magnificent dramatic qualities, and that certain things in it can be the handiwork of the highest artist only, as, for instance, the arm of the figure behind the speaker. Let me add also that no case can be made out against it because of anything unusual in the "technique." In Michelangelo's unquestionable drawings I have found nearly every possible kind of stroke and shading. Besides, the technique of No. 1546, which is of indubitable authenticity, has nearly the same system of hatching. It may be further objected that the vehemence of the listener is unexplained, that the action is unnecessarily expressive. If these in a sketch, obviously episodical, be faults, they are faults we shall find again and again in the Sixtine Ceiling. It is indeed to the period when that work was in hand that I would assign this drawing. It is too free to be earlier, and there are obvious reasons for its not being later. I strongly suspect that it may have been a first idea for one of the medallions which the decorative nudes hold suspended between them, for some such one as that between Noah's Sacrifice and the Erythrean Sibyl, representing, perhaps, Caesar's address to his army at Rimini. A copy of this drawing ascribed to Battista Franco was famous in the eighteenth century, and is reproduced in Rogers's "Century of Prints." To judge by the reproduction, this copy certainly was by Franco, and if by Franco then a strong proof from without that the original was by Michelangelo. Finally, to clinch the argument, on the back of the drawing are several words in Michelangelo's own hand, written at the time when the sketch was drawn (pp. 184, 267).

1546 —— No. 2, Two figures, one of a Soldier bare-legged with right arm akimbo, the other heavily draped and cowled, with his head bent over his breast, walking as in a dream. In kind exactly like No. 1545, and certainly of the same date. Reproduced in Ottley's "Italian School of Design," p. 26. Verso: Head in profile wearing the Tuscan fashion of Phrygian cap. Powerful and masterly. Photo. Braun, Oxford 61. Pen and ink. H. 27 cm., w. 18 cm.

1547 —— No. 5, Study of a chest with the right arm bent upward, somewhat as in the David. Also a thigh and knee. Verso: Several anatomical studies, two of them possibly for a Crucified Christ. Black chalk. H. 26 cm., w. 16 cm. It is more than probable that this series of rather feeble sketches is the master's, but I scarcely think that any of them can be brought into connection with the David. The

* For more complete descriptions I must refer the student to Sir Chas. Robinson's Catalogue. Despite its frequent errors of attribution, it remains the best work yet existing on any one great collection of drawings, and considering when it was written—at the darkest moment before the dawn of systematic and accurate criticism—its excellence can never be too much admired.

† Some of these reasons doubtless led Morelli so to overshoot the mark as to ascribe this drawing to Cambiaso ("Kunstchr.," 1892).

torso with the flexed arm resembles in action the nude in Louvre (No. 1589). The words *di undici d'agosto* are as close to Michelangelo's handwriting as the sketches are to his drawing. Both, however, are characterised by an unusual timidity.

1548 OXFORD—THE UNIVERSITY GALLERIES. No. 6, Study of a reclining figure, clearly for the Night in the sacristy of S. Lorenzo, similar in pose, quality, and style to the one next to be described (p. 211). It is noteworthy how halting are the outlines in most of these chalk drawings, as if the instrument were not quite under the master's control. His way of handling it would suggest that he forgot that he was not holding a pen in his hand (p. 168). Black chalk. H. 34 cm., w. 26 cm. Verso: Several studies of shoulder, arm, and hand, not by Michelangelo. Red chalk.

1549 —— No. 7, "Recumbent male Nude, the torso and thighs only." This is a study for the figure of Day in the new sacristy at S. Lorenzo, and but for the parts missing it differs slightly from the statue as we now see it, which has the thigh tilted up a little more and the leg bent a little less (p. 211). Black chalk. H. 17 cm., w. 27 cm.

1550 —— No. 8, Study of a right leg, the thigh beautifully modelled. In inverse direction, study to illustrate action of lifted right arm. Verso: Slight sketch of a torso. Red chalk. H. 22½ cm., w. 18 cm. This is contemporary with the Sixtine Ceiling. The torso and arm have the touch of one or two drawings for that work here at Oxford. Indeed it is possible that the leg is a study for the man sustaining an expiring youth in the Deluge, and the torso for the figure clinging to the tree in the same composition (p. 184).

1551 —— No. 9, Study of a Man's head in profile to right. He has a vehement, almost fierce, look, exaggerated by the protruding lip and projecting nose. The columnar neck is magnificent. It is a masterpiece of design, exquisitely precise in the rendering of the surfaces, yet with a splendid largeness of handling. The type recalls the Three Soldiers (No. 1545) and the profile head also at Oxford (No. 1546, verso), which we already have catalogued, and more than one head—the Josiah for instance in the Ceiling (pp. 181, 182). The treatment of the hair is also paralleled there, particularly in the figures, dating presumably from the earlier part of that enterprise. We may place it toward 1509, no later certainly. Plate cxxx. Verso: A Man carrying a hog. The action of the torso thrown back is superb. Red chalk. H. 26½ cm., w. 19½ cm.

1552 —— No. 10, Bust of a Youngish Woman, the shoulder turned away, but the head in profile to right. She wears earrings and a turban-like hat with turned-up brim. She has the beauty, the refinement, and the charm of the earlier decorative figures in the Ceiling (p. 182). The workmanship differs slightly from No. 1551. I think we may date it 1508. No. 53 of Robinson's catalogue is an excellent copy of this head. In the Uffizi there is another of no interest, except that it impudently passes for an original. Red chalk. H. 21 cm., w. 16 cm. Plate xxxi.

1553 —— No. 11, Bust profile to left of bearded Oldish Man shouting. The character of the face and the treatment of the hair permit us to consider it as contemporary with the beginning of the Ceiling. In quality it is not inferior to the last two. Red chalk. H. 16 cm., w. 13 cm. Plate cxxxii.

1554 —— No. 12, "Two studies mounted on the same sheet, the upper one a slight sketch of a naked seated figure, the lower one a Man's head in profile" to right. The nude is a rapid note, probably from the model, for a dead Christ, and would seem to belong to the epoch of the Sixtine Ceiling (p. 226 note). The head is an amusing caricature, nearly contemporary with Nos. 1551, 1552, and 1553. Red chalk. Figure, h. 7½ cm., w. 5 cm. Head, h. 12 cm., w. 9 cm. Photo. Braun, Oxford 67.

1555 —— No. 13, Study of a dragon huddled together, its tail curled up between its legs and under its wing, its long neck in a knot, and the head with its yawning maw on the ground. One of Michelangelo's greatest and most artistic creations. As pen-work we find here the highest and last stage of the earlier manner, while Michelangelo was still using the pen as an instrument for elaborated drawing. This sketch should be compared with No. 1545, which it even surpasses. In date it should be somewhat later, but not much, and a year or two before the Ceiling. A good copy of this is in the Louvre, No. d'Ordre 693. Also the profile of a Man in red chalk. Below it, in inverse direction, the profile of a Youth, by a pupil. Photo. Braun, Oxford 68. Verso: On the right, two heads, in profile, of a Young Man, resembling many other profiles by the same hand in the British Museum, the Uffizi,

and elsewhere, and to the left, numerous sketches for eyes and locks of hair. These sketches served as a drawing lesson to a pupil whom Michelangelo addresses thus:—

*"Andrea, abbi patientia
Ame me Consolazione assai."*

By this Andrea are the various scrawls on this side, as well as the head of a youth on the front (pp. 245, 246). As the dragon is drawn over this head, we may infer that the lesson-sketches came somewhat earlier. "Andrea" must have been a pupil of Michelangelo's at this date—1507 or thereabouts. Nothing further is, I believe, heard of him. Other such drawing-lessons are known. One is of about the same date, and, in every probability, by the same pupil, No. 1689. Another is the one in the British Museum for Antonio Mini (No. 1502). Black chalk. H. 25 cm., w. 33½ cm.

1556 OXFORD—THE UNIVERSITY GALLERIES. No. 16, A Horseman opposed by Lancers, attempting to gallop over a group of prostrate and struggling Nudes. This sketch, no less vigorous and bold in touch than in action, has, since Ottley, been connected with the Bathers, for the background of which, it seems to me also, it may have been intended.* It is in Michelangelo's swiftest style, a few of the figures in vague outline, but the rest shaded with sabre strokes of the pen (p. 177). The action, by the way, of the figure on the right is singularly like that of the so-called Apollo in the Bargello, and this resemblance is one of the many reasons for questioning whether that work really can be identical with the one executed so late as 1532 for Baccio Valori. Pen and bistre. H. 18½ cm., w. 25 cm.

1557 —— No. 17, The back of a torso. A Horseman charging at full gallop, a highly spirited sketch, probably for the background of the Bathers (p. 178). The horse and the other scrawl in black chalk do not seem to me Michelangelo's, and are at all events of no importance. Pen and ink. H. 19 cm., w. 26 cm.

1558 —— No. 18, A horse in profile to right. Below, two studies of the hind quarters of a horse, and between them a rapid sketch of horse and foot fighting. Very like No. 1556. Michelangelo paid as little attention to the horse as he did to everything else in the visible universe that was not the human figure. In his existing works the noble beast occurs but seldom, and then drawn in a conventional and perfunctory fashion. These sketches, however, must have been done direct from nature, and with a result most surprising; for I question whether in the whole range of Italian art, not excepting even Leonardo, we shall find another horse so like to the real animal, and so close to the horse as contemporary art since Géricault has presented him. Evidently Michelangelo, when he chose, could observe, and render, as no other of his contemporaries. There scarcely can be a doubt that all these sketches were intended for the background of the Bathers (pp. 177, 178). Pen and bistre. Photo. S. Kensington, 1945. Verso: Verses, reprinted more than once, but best in Frey's "Dichtungen Michelagniolas," ii., iii., iv., v., vi. Reproduced in facsimile in the "Lawrence Gallery." H. 32½ cm., w. 26 cm.

1559 —— No. 19, One Nude mounting a horse, and another holding the stirrup (p. 178). Black chalk. Verso: Study of the torso of the latter figure. Pen and ink. H. 27 cm., w. 18½ cm. The group is hasty and rough, but spirited. The torso is one of Michelangelo's best pen sketches. Both are certainly of the kind and quality of No. 1558, and, like that, were probably intended for the background of the Bathers.

1560 —— No. 21, Various studies from nature. The back of a torso. A left shoulder and arm seen from the front, a left shoulder and outstretched arm from behind. The thigh of a right leg. Verso: "The torso of a man sitting and wearing a winged Mercury's cap, the arms and legs terminating in scrolls. Two bearded heads of men, one of them bald," and yet another head. It is barely possible that the studies of the outstretched and uplifted arm are for the figure in the Bathers holding up his arm while a friend is buckling on his armour. The technique and quality—which is of the best—are, at all events, of the date of that great composition, 1505 or so. Pen and ink. H. 19½ cm., w. 25 cm.

1561 —— No. 22, Study for a group of the Virgin seated in the lap of St. Anne. St. Anne sits almost in profile to left, and the Virgin turning toward her sits on her right knee. The Child is supported on the Virgin's right hip. This Child already suggests the Infant in the various studies which may be connected with the Madonna for the new sacristy at S. Lorenzo (p. 211). Photo. S. Kensington, No. 1958. Verso: Torso with head and arms of a Youth seen from behind. Several heads more or less elaborated.

* It is, however, not impossible that it is a study for one of the medallions in the Sixtine Ceiling, the one for instance beside the Creation of Eve.

Head and torso of seated Youth in profile to left. He is the model or the type which Granacci, Franciabigio, Bacchiacca, and even Andrea and Pontormo used, or rather imitated. Pen and ink. H. 18 cm., w. 25½ cm. The verso is beyond any doubt of the precise date of No. 1560. Not only is the touch the same, but one of the heads, that of the bald old man, occurs in both. But I question whether the recto be as late. The extreme length and gracility of the figures, the oval of the Virgin's face, and the sort of belt or sash she wears from the shoulder to the waist all recall the early Roman "Pietà." Then, there can be no doubt that the motive is Leonardo's. It is not necessary to suppose that Michelangelo had already seen Leonardo's cartoon; but on hearing thereof it may have occurred to him to jot down his own idea of how this motive should be treated. If all this be true, then the date of this sketch would be the earlier months of 1501.

1562 OXFORD—THE UNIVERSITY GALLERIES. No. 23, Study from nature for the Boy holding a scroll under his left arm, and pointing with his right hand to the Libyan Sibyl—in the Sixtine Ceiling of course (p. 183). A little below and on the same scale, study for the Sibyl's right hand. On much smaller scale, rapid outline sketches of six slaves, three of them tied to columns, and one of them differing but little from the Louvre slave struggling to get free (pp. 186–188, 195). Also the study for a cornice. Red chalk. Plate cxxiv. Verso: "Two careful studies of a bent right leg, and another of a thigh and knee." Pen and ink. H. 28½ cm., w. 19½ cm. This sheet is not only one of the most beautiful that Michelangelo has left us, but, for many reasons, one of the most interesting as well. On the clean paper came first the two studies for the group of the Sibyl. That a working drawing already existed, we infer from the fact that only so much of the boy is sketched as actually appears in the fresco; but the hand goes to prove that the cartoon was not yet begun, for in the finished work it is changed enough to indicate some alteration in the action of the Sibyl. It would seem that at this point Michelangelo, suspending work on the Ceiling, rebounded instinctively, to the great task of his life, the Tomb of Julius, jotting down six sketches for a captive slave, among them conspicuous the one now in the Louvre, on which he is known to have been working in 1513. That the part of the Ceiling in which the Libyan Sibyl occurs belongs to the end of that enterprise has been established beyond question by the acute, genuinely admirable criticism of Dr. Wölfflin.* Even in the finished frescoes, signs are not wanting that, feeling perhaps the approach of this undertaking, Michelangelo's mind was wandering off toward the Monument. At all events, it is just above this Sibyl that we find in one of the two exquisite nudes that motive of the hand touching the back of the head which gives such pathos to one of the Slaves in the Louvre. I am thus led to wonder whether the drawing before us does not bear witness to a suspension of work on the Ceiling at the moment that the Libyan Sibyl was to be painted. Such an interruption occurred, as we know, in the autumn of 1510, when the ceiling was not yet quite finished. If my conjecture be right, it was with this Sibyl that Michelangelo began again in the spring or summer of 1511. In the intervening months he must have spent some of such time as he had to spare from dunning and mere worry, on the Tomb of Julius. But we have not yet extracted from this sheet all that it has to teach us. Three of the slaves are tied to columns, and these three sketches throw a flood of light on what, to me at least, has been one of the darkest spots in that despicably dark subject—the architecture and general arrangement of the Tomb of Julius as originally planned by Michelangelo. All contemporary accounts speak of the slaves as standing against pilasters crowned with *hermæ*. The vision called up at the mere mention of this is baroque enough; but far worse is the presentation we find in the two or three wretched drawings (Florence and Berlin) which are still widely accepted as Michelangelo's own. In these feeble scrawls the *hermæ* are elaborate, full-bosomed busts, whose chins just touch the tops of the slaves' heads. And now look at the columns in the drawing. In the first place, they are higher than the slaves, so that the *hermæ* are well out of the way. And then—and this is important—they are much smaller than the diameter of the columns, mere fair-sized knobs carved into decorative heads, perhaps even grotesques. But even thus, great difficulties remain. These knob-heads are a possible ornament on columns standing free. To introduce them on pilasters is an ingenuity of bad taste, of which I should be willing to accuse Michelangelo only on convincing proof. True the Ceiling itself has instances enough of triviality and vulgarity in architectural arrangement, but nothing approaching this. I am led therefore to suggest the query whether Michelangelo actually

* "Repertorium," xiii. p. 265, *et seq.*

would have put even these knobs on the pilasters of his finished work, whether he would not rather have left them out. In that case the tradition about the *hermae* might have been kept alive by the existence of such a drawing as this, and also of course by their presence in the blighted, stunted, finished work, where however the slaves were *deliberately* omitted. The purpose of the cornice is unknown to me.

1563 OXFORD—THE UNIVERSITY GALLERIES. No. 27, Study for the figure seated in profile to right for the Jehoram in the lunettes of the Sixtine Chapel (p. 184). In the fresco, scarcely executed by Michelangelo himself, the figure has lost much of its dignity and refinement, and the action has undergone the very slight change from reading to actual writing. The date may be early in 1512. Red chalk. H. 19 $\frac{1}{2}$ cm., w. 20 $\frac{1}{2}$ cm. Photo. Braun, Oxford 71.

1564 — No. 29, Studies, one under the other, for the entire composition in the Ceiling representing the plague of fiery snakes and the cure of the stricken by gazing on the brazen serpent (p. 184). For an excellently worded appreciation of this sheet I must refer to Robinson's catalogue. Suffice it here to say that it is an unsurpassed masterpiece of draughtsmanship. But for the small scale, I doubt whether even the Bathers could have presented finer action than we have here. It is almost an epitome of Michelangelo, for, while we are, on the one hand, reminded of the juvenile Centaurs and Lapithæ, we are, on the other hand, shot forward as far as the Last Judgment. Of parts of this late work there are suggestions here, not only in the grouping and action of the Plague, but in the very touch of the more loosely drawn figures. Indeed, had I but these figures alone, I should scarcely have suspected their having been done at so early a date. As is well known, Michelangelo made no use whatever of this study. Doubtless he did not feel it to be suitable to the space at command. We are all the richer for these two versions; and while the fresco is not to be compared for action with the sketch, it has greatly improved upon it in one respect. Instead of the mad struggle to catch sight of the brazen serpent, we have, in the painting, the deeply touching motive of the gazing figures, motionless, awe-struck, saved. It is of course a great improvement also to have the two groups really forming one whole, with the plague still raging among some, while the others are already convalescent; but then it is by no means to be assumed that the position of the two sketches on the sheet necessarily proves that that was the relative order in which Michelangelo ever intended to transfer them to the spandril. A clever pen-copy of a group in the lower part exists in the Uffizi (No. 606, photo. Braun 179). It is probably by Aristotile di S. Gallo, to whom it is ascribed. Red chalk. H. 23 $\frac{1}{2}$ cm., w. 34 cm. Plate xxxv.

1565 — No. 39, Head of a young laughing Faun. Carefully and elaborately modelled in a way which suggests to me that it must have been done for execution in bronze. Both the red chalk technique and the quality recall the Windsor Bacchanal. For this and other reasons, the treatment of the hair for instance, this head must be placed alongside of the drawings for Tommaso Cavalieri. The most probable date is about 1534. Red (dark brown) chalk. H. 21 cm., w. 15 cm. Verso: Study of drapery not by Michelangelo, and a memorandum in his hand, for which see Robinson's catalogue.

1566 — No. 40, Architectural studies for the new sacristy and its tombs at S. Lorenzo. "They represent both elevations and plans, and show the ground lines of the inner face of the wall of the chapel." "Two tombs with plain sloping or roof-shaped lids are here seen placed side by side." This, of course, recalls one or two of the sketches in the British Museum for this same task. The sketch with a large statue in the middle niche, and a smaller one lower down at the side, may possibly have been for the Tomb of Lorenzo the Magnificent, the larger statue representing the Madonna. Pen and bistre. H. 42 cm., w. 25 $\frac{1}{2}$ cm.

1567 — No. 48, Three studies on the same mount. (1) The Dead Christ supported on the knees of a Disciple. Almost certainly to be dated 1524. See Robinson's catalogue, p. 60. H. 8 $\frac{1}{2}$ cm., w. 7 $\frac{1}{2}$ cm. (2) Architectural study, and slight sketch of a nude figure, not unlike the Ceiling decorative youths. H. 17 cm., w. 15 cm. (3) Nude standing figure, probably, but not certainly, Michelangelo's. H. 9 $\frac{1}{2}$ cm., w. 9 $\frac{1}{2}$ cm. All pen and bistre.

1568 — No. 53, "Study of a couchant dragon or salamander." This is probably by Michelangelo, and, as Robinson states, of about 1530. Black chalk. H. 21 cm., w. 13 cm.

1569 — No. 60, A Mount with five drawings, of which three only are by Michelangelo. (1) Standing draped figure pointing to something to his left. Verso: Female figure leaning to the right. H. 20 $\frac{1}{2}$ cm., w. 12 $\frac{1}{2}$ cm. (2) Nude Male in an attitude of pulling or supporting. Very slight.

H. 18½ cm., w. 8½ cm. (3) One draped figure in attitude of last, and a smaller Nude in attitude of first. H. 21 cm., w. 13 cm. Black chalk, all of them. These three small sketches are for the same purpose. (The Nude belonging to Mr. Gathorne-Hardy is another.) What that may have been is not clear. No. 2 would suggest an Entombment, but they possibly may have been jotted down with reference to the Pauline Frescoes (p. 222). The date at all events is scarcely much before 1550.

1570 OXFORD—THE UNIVERSITY GALLERIES. No. 67, Study of an arm and shoulder, and two bent legs. This is of small importance, but may be Michelangelo's. The arm would do him no discredit. If his, then of about 1535.* Black chalk. H. 25 cm., w. 15 cm.

1571 — No. 69, Six several studies for Samson slaying a Philistine, two in outline, two more shaded, and the lower two carefully elaborated (p. 214). The action is good. The modelling, forms and technique differ but slightly from the Cavalieri drawings, from the various later studies for the Resurrection, and those for the Last Judgment, especially the one in the Malcolm Collection (No. 1536). Robinson suggests that it may have been intended as a design for a medal. It will be remembered that in the passage of the Autobiography where Cellini recounts how he finally told Duke Cosimo all that he thought of Bandinelli's Hercules and Cacus, he says that out of the original block Michelangelo had intended carving a *Samson with four figures*. But the great artist's various schemes for using that marble came to a head in 1528, and the sketches before us can scarcely be of so early a date. On the other hand this may possibly be the very leaf referred to by Vasari in his life of Pierino da Vinci (Sansoni, vi. p. 128); "Vinci, having once upon a time seen certain sketches by Michelangelo for a Samson slaying a Philistine with the jawbone of an ass." Photo. Braun, Oxford 83. Verso: Study of a leg. On the recto "on the right another small square leaf measuring five inches by four inches has been pasted down." It contains three or four roughly sketched figures for the Christ Chasing the Money-Changers from the Temple.

1572 — No. 70, Three separate sheets of studies on the same mount. (1) "Sketch for a 'Pieta' and for a group of two disciples carrying off the body of our Saviour." I must refer the student to Robinson's admirable note on this leaflet. He is of course right in seeing in the "Pieta" a sketch for the Rondanini group, and right in dating the drawing as of about 1542. It should be noted how in the action of the legs, this as well as every other Christ for a "Pieta" that we have from Michelangelo's hand, harks back to the picture in the National Gallery. The slight sketch on the extreme right anticipates the motive of the Florentine "Pieta" (p. 227). Black chalk. H. 11 cm., w. 28½ cm.

1572^a — No. 70 (2), Various slight studies of single reclining or sleeping figures, and of a group of three, which leave no doubt but that this is a preliminary sketch for the famous cartoon of a Christ in the Garden, mentioned by Vasari as belonging to Duke Cosimo (p. 227). This cartoon is now represented by a copy, which of course passes as the original, in the Uffizi, and by a number of paintings, the best of which to my knowledge is in the Balbi Piovera Collection at Genoa. The date of the studies before us is about 1545. Black chalk. H. 11 cm., w. 33 cm.

1572^b — No. 70 (3), Two small studies of nude figures, reaching down from a bank as if to get water in a stream. Date about 1540. Black chalk. H. 12 cm., w. 11 cm.

1573 — No. 71, Three figures slightly and hastily done, in all probability for that very late composition, Christ Chasing the Money-Changers from the Temple (p. 223). Interesting as an example of the master's use of the pen in his last years. How little it has changed in sixty years! A number of other such sketches may be seen in the Casa Buonarroti at Florence (Nos. 1402, 1403, 1414, 1415). Pen outline. H. 11 cm., w. 11 cm.

1574 — No. 72, Study for a Crucifixion. Christ is nailed to the Cross, His head sunk into His shoulders, the arms and torso relaxed in death. To right His mother with her hands to her head; to left the Evangelist looking up with a certain resentment. The types are those we encounter in the Cappella Paolina. The pathos suggests the great "Pieta" at Florence. Black and white chalk. H. 28 cm., w. 23 cm. Photo. Braun, British Museum 288.

1575 — No. 74, The Annunciation. A robust masculine figure seated with the face in profile to right serves for the Virgin. The Angel, a more gentle being, floats in from the same direction, his left hand held

* More than a year after writing the above, looking at this drawing again, it occurred to me that the arm and bent legs may have been studies for a Resurrected Christ in the attitude that we see Him, for instance, in the Windsor design, where He is seen, a single figure, rising out of the tomb, with both His arms tossed up (No. 1616).

out, his right to his heart. This sketch has all the characteristics of Michelangelo's very latest draughtsmanship, and in date should follow rather than precede the sketch for the same subject in the Malcolm Collection (No. 1534). Above the Virgin's head are a few words in writing, not less loose and sprawling than the drawing, bearing pathetic witness to the cry Michelangelo so commonly uttered in his last years that writing was a burden to him. One of these words is *Casteldurante*, another is *Pasquino*, and although the rest are scarcely intelligible these two words may help to fix the exact date of this sketch. Casteldurante was the home of Cornelia, the wife of Michelangelo's beloved servant Urbino. The latter died December 3, 1555, and thereupon his widow retired to her home with her children, Michelangelo's wards. A correspondence ensued, and the carrier of the letters was a muleteer named Pasquino.* The earliest date for our drawing is therefore 1556—and I doubt whether it can be much, although it may be a year or two, later (pp. 228, 229). Black chalk. H. 21½ cm., w. 20 cm.

1576 OXFORD—THE UNIVERSITY GALLERIES. No. 75. A head looking down, somewhat to right. The loose touch and the whole treatment are very late. Verso: A moulding, and a capital with a characteristic grotesque. Black chalk. H. 24 cm., w. 20½ cm.

1577 — No. 77.[†] Four Nudes. They bear a very strong resemblance to some figures in the foreground on the left in the Crucifixion of Peter. But the workmanship is at the very least ten years earlier than the date of that fresco. The use of this sketch is thus unknown, unless indeed we assume—what need not be considered improbable—that it was done without reference to the fresco, but found later by Michelangelo among his papers, and thereupon introduced, with considerable changes of course, into the composition (p. 222). Black chalk. H. 15½ cm., w. 11 cm. Photo. Braun, Oxford 85.

1578 — CHRIST CHURCH LIBRARY. Study for Christ on the Cross. The head of Christ is turned up as if still alive. The date is scarcely later than 1515. Lines of writing up and down across the page. Black chalk and bistre. H. 16½ cm., w. 10½ cm.

1579 PARIS—LOUVRE. No. 110. Two Women seated beside each other on the ground, the elder one in profile to right, the younger one looking at her, and with a movement and gesture of exquisite grace, while holding her hand to her breast as she gives suck to the child in her lap (p. 212). Another part of the leaf has a vigorous male nude in outline; also a head in profile. As if foreseeing Morelli's doubts regarding the authenticity of this drawing, Michelangelo has written by the group of two women, "*Chi dire mai chella flosse] di mie mani.*" Photo. Braun, Louvre 53; Giraudon 84. Verso: A Young Woman kneeling to right, but her head turned sharp to left, holding on a charger a human head; also an eagle's head and a lamp. At the top are six or seven lines of writing in a more archaic but contemporary hand, from which it appears that this leaf came out of an account book by Donato di Bertino and Buonarrotto di Simone, money-changers in Mercato Nuovo. This Buonarrotto is, of course, Michelangelo's brother. Photo. Braun, Louvre 54. Pen and ink. H. 32½ cm., w. 26 cm. If we had more knowledge regarding this business connection between Donato and Buonarrotto, we should know at any rate the earliest date which this sheet could possibly have; but in all my reading I have not come across any reference to this affair. We are thus left to judge by the internal evidences. The hatching is no longer in Michelangelo's earliest manner, is much less laboured, and altogether more free. The woman with the child already suggests the Madonna in the Medici Tombs; the action and pose of the arm for instance are nearly the same. In the Louvre catalogue the two women are described as the Madonna with St. Anne. That is no impossible designation; but they sit on the ground in attitudes which remind one vividly of the groups in the triangles between the Sibyls and Prophets in the Sixtine Ceiling. The one between Ezekiel and the Erythrae is most to the point; the types also are of this period. It seems to me more probable, therefore, that the two women were intended for one of the Sixtine family groups. As for the nude and the figure on the other side, I have a suggestion to make which is most unlikely, yet worth the mere making. It is that the nude is for a David and the figure on the other side, not for a Salome, but for a servant receiving from Judith the head of Holofernes. These two subjects, it will be remembered, occupy two neighbouring corners of the Ceiling. If this suggestion should happen to be well founded, then these sketches would have to be regarded as first thoughts, before Michelangelo had settled on the

* See Frey, "Sammlung ausgewählter Briefe an Michelagniolo," p. 351 *et seq.*

† Nos. 80, 81, 82, are architectural studies and genuine.

final treatment of these two themes (p. 185). At all events, these sketches are scarcely earlier than 1509, and if anything just a little later. The woman with the child already approaches the drawings which anticipate the Madonna in the new sacristy at S. Lorenzo. The arm and shoulder differ but slightly from the corresponding parts in the statue; but much later than 1509 I would not place it. The left leg of the nude for instance is too much like the study for the anatomy of the leg on the back of the British Museum drawing—containing, among other studies, one for the Bruges Madonna—to have been done many years later than that marble.

1580 PARIS—LOUVRE. No. 112, 2^o. Small sketch for a Resurrection, corresponding closely to the larger study at Windsor (No. 1612). Date about 1530 (p. 218). Red chalk. H. 15½ cm., w. 17 cm. Photo. Braun, Louvre 51; Giraudon 86.

1581 —— No. 117, A Faun dances, striking a tambourine, while a young Satyr dances beside him. A characteristic and very beautiful drawing of the period following the completion of the Sixtine Ceiling. The dancing faun at Windsor (No. 1749) is a copy made by a brilliant pupil in the manner of his master at about 1535. Red chalk. H. 27½ cm., w. 17 cm. Photo. Giraudon 91.

1582 —— No. 118, St. John, for a Crucifixion. This probably was by Michelangelo, and one of the series of studies for a Crucifixion made soon after 1540. Black chalk. H. 25½ cm., w. 8½ cm. Photo. Braun, Louvre 47; Giraudon 92.

1583 —— No. 120, Study for a Crucifixion—one of the series done soon after 1545. Here, as in the Crucifixions in the Malcolm Collection, Christ is represented expiring on the Cross, the top of which is shaped like an inverted triangle (p. 225). There is a *pentimento* in one of the arms. Mary and John stand in tragic attitudes. Black chalk and white, on greyish paper. H. 43½ cm., w. 29 cm. Photo. Braun, Louvre 45; Giraudon 94.

1584 —— No. 122, Three Men carrying a corpse on their shoulders. Executed freely and largely, yet adequately rendering a motive unrivalled as action (pp. 226, 235). All the figures are on almost colossal scale, the most colossal being the corpse, whose shoulders are supported on the shoulders of the two men behind, while its legs swing over the shoulders of the foremost figure, enclosing his head. The weight of the corpse, the strain upon the bearers, the swing of their march, are all conveyed with a complete realisation of the force employed. Photo. Braun, Louvre 48. Verso: A Youngish Woman seated somewhat to right but looking to left while her hands hold a book spread open on a desk at a level with her shoulders. One Child, nestling up to her, tries to get her attention, while another in profile to right seems to wish to look over her shoulder into the book (pp. 185, 197, 238–9, 244). This probably is a study for a Madonna with the two Holy Children, yet the resemblance in motive, action and pose to the Sibyl and Prophets in the Sixtine Ceiling is so great that one is tempted to question whether it be not a discarded idea for one of the Sibyls with the accompanying Genii. The Isaiah, the Libyan, and the Erythraean Sibyls are the next of kin to this figure, but the original drawing for the Isaiah (No. 1486) still more than the fresco. Whatever its purpose, its connection with the Sixtine Ceiling is too close to permit us to date it much later than 1512. The other side of the sheet is certainly of the same time, and somewhat earlier than I should have suspected. The resemblance of the lower child to the faun (No. 1581) fixes the date of that drawing also. Photo. Giraudon. Red chalk. H. 29 cm., w. 18 cm.

1585 —— No. 123. Rapid sketch for the bronze David ordered by the Signoria on August 12, 1502, for the Maréchal de Gié, and, on his disgrace, given to the royal treasurer Florimond Robertet (p. 170). David nude, very young, stands in profile to left, with his right foot on the head of Goliath. On the same side, but to the right, we read: *Davicta cholla fromba e io chollarco*. Just below: *Michelagniolo*. Much lower down: *Rocti lalta cholonna*. . . . Between the David and these words, but in reversed direction, is a sketch of a right arm and shoulder for the marble David, drawn probably a number of months earlier than the rest. Photo. Braun, Louvre 49. Verso: A Nude with the action of a person digging,* two busts seen from behind, and two other bits of undecipherable hatching. At the top of the sheet three lines of verse, published in Frey's "Dichtungen Michelagniolas," clxvi. This is a leaf the study of which cannot be too highly recommended to those who would seriously acquaint themselves with Michelangelo's quality no less than with his short-hand and draughtsman's tricks, for here we have sketches of unquestionable authenticity. The drawing of David's nose betrays the influence of

* Compare the man digging in the Drunkenness of Noah, probably the earliest bit in the Sixtine Ceiling.

Ghirlandajo, who also used to make a nib serve for a nose. The best accessible account, by the way, of the bronze David is Anatole de Montaiglon's in the "Gazette des Beaux Arts," Nouvelle Série, xiii. p. 242. Pen and ink. H. 26½ cm., w. 18½ cm.

1586 PARIS—LOUVRE. No. 125, Study, perhaps from nature, for a Dead Christ, reclining with the head falling on the right shoulder. The torso is exquisitely modelled, the legs are slightly indicated. It is a more finished version of a drawing in the Casa Buonarroti (No. 1416). Intended doubtless for some "Pietà," and dating from a time just preceding the beginning of the Sixtine Ceiling (p. 225). There, in the Deluge, is an expiring nude carried on another's shoulder, which resembles this study closely. The right hand recalls the one in the Oxford drawing (No. 1562) for the child in the Libyan Sibyl. The other hand is almost more like Sebastiano del Piombo's exaggeration of Michelangelo's forms than Michelangelo's own; but it was the Ceiling and kindred works upon which Sebastiano formed his Roman manner. Also two sketches for the right arm. Black chalk. H. 25½ cm., w. 32 cm. Plate cxlv.

1587 — No. 1971, One Man standing and another bending over, copies made by the youthful Michelangelo after the two figures on the left in Giotto's fresco in the Peruzzi Chapel at S. Croce, representing the Evangelist mounting to heaven. Made as early, perhaps, as 1492, hatched closely and precisely as in the kindred drawings at Vienna, Munich, Chantilly and elsewhere (p. 169). Morelli condemned this as he did the bulk of Michelangelo's drawings ("Kunstchr." 1891-92, p. 291). Pen and ink. H. 32 cm., w. 20½ cm. Photo. Braun, Louvre 59; Giraudon 102.

1588 — No. 1972, Study for a Mercury. He is as beautiful as a god, and is nude but for a shadowy drapery falling behind the shoulder, and hanging down from the left arm. The right arm falls along the side, while with the left hand he holds a vio to his shoulder. On his head, a winged cap. Lower down, is a rougher study for a Nude Boy struggling, with a weight on his left shoulder. His action recalls more than one nude in the Sixtine Ceiling, those for instance near the Creation of Eve, or near the Separation of Light from Darkness. It suggests also the sleeping figure reclining beside the Madonna kissing the Child in M. Bonnat's famous sheet (No. 1599). The Mercury is perhaps Michelangelo's most antique inspiration. Photo. Braun, Louvre 63. Verso: A number of sketches in various directions. A head of a man wearing a plumed cap. A right leg. A mask in profile, recalling the Madonna in the Berlin drawing (No. 1396). Lower part of a male figure. A child, a cherub, and—most important of all—a study for the Slave (now in the Louvre), with his hand touching the back of his head (p. 188). Also the following four lines from Petrarch's third sonnet on the death of Laura:

"L'ardente nodo on'io fui d'ora in ora
Contando anni ventuno ardendo preso
Morte disclose ne' già mai tal peso
Prouai ne credo"

There is a freedom of touch in the hatching on this sheet which we shall not find in Michelangelo's earliest drawings. The presence of the sketch for the Slave is not decisive evidence of the exact date, for it might have been jotted down late in 1505, when the Tomb of Julius was begun, or, on the other hand, after the completion of the Sixtine Ceiling, when this monument was taken up again. The presence of the putto, so distinctly in the style of those in the Ceiling, if not actually for one of them—the nearest are the one beside Joel, and another on the pilaster beside Jonah—would point to the later date; and this view would be strengthened by the workmanship. Pen on parchment. H. 40 cm., w. 20 cm. Photo. Giraudon.

1589 — No. 1973, Elaborate study of a Nude in a somewhat contorted attitude looking at his doubled-up right arm. This pose inevitably suggests the Victory in the Bargello, and although it could scarcely have been drawn for that figure, it yet helps to fix the date as being between the completion of the Sixtine Ceiling and the beginning of the façade of S. Lorenzo (p. 189). Unfortunately this drawing has been retouched, but it retains great power notwithstanding. Its purpose is not clear. The quality of the work is like that of the Mercury. Perhaps it had some connection with the Tomb of Julius. Photo. Braun, Louvre 64. Verso: Two Nude Women seated, both looking to left. The one on the right touches the shoulder of the other, and holds a child to her breast (p. 212). The technique of this sketch is rare in Michelangelo, consisting of scarcely more than outlines with little shading, and that not done

by cross-hatching, but with more or less parallel curves. It is, in short, almost the manner of Raphael in his maturer years. Its purpose is enigmatical. The woman with the child differs only in the pose of the head and in the absence of clothing from the study at the Albertina suggesting the Madonna of the sacristy of S. Lorenzo (No. 1603). But why is she touching the other, and who is this other one? At all events this drawing is of earlier date than the beginning of the sacristy of S. Lorenzo, and I believe nearer to the completion of the Sixtine Ceiling, but not later than 1514. Photo. Giraudon 103.

1590 PARIS—LOUVRE. No. 1974, Nude Youth standing lightly on his right leg, the right arm not given, the left in outline is bent at the elbow. Elaborately shaded with cross-hatching. A slightly varied copy of this figure occurs on a sheet at Windsor, where there are also an anatomical study, a torso, and a putto (Photo. Grosvenor Gallery, Windsor 36). Photo. Braun, B. Arts 73; Giraudon 104. Verso: Study for the Haman in the Sixtine Ceiling, in almost the same position that we see him in the fresco, with the difference that the movement instead of going from left to right goes from right to left (p. 185). Also, but in inverse direction, a right arm, and inverse to this again a very slight sketch of the bust of an old man with a beard as long as the one of Michelangelo's Moses. A few words, seemingly the beginnings of poems, are scattered over the page. Pen and ink. H. 32½ cm., w. 17 cm. The date of this leaf is happily determined by the presence of the sketch for the Haman. As this bit of the Ceiling was painted scarcely earlier than 1511, the drawing will be of the same date. And this date is a valuable acquisition, for it gives proof positive that several kindred drawings—numbers 1588 and 1589 for instance—need not be, as, but for this, one might be inclined to hold, earlier.

1591 — No. d'Ordre 707, Study for a faun-like Male Nude in profile to right, leaping on his left leg, the other held up and bent at the knee, the right arm held out. The action and spirit of this nude bear considerable resemblance to the one figure with a bow in the Gods Shooting at a Mark (Windsor, No. 1613), and if not a study for that is at all events of about the same date—perhaps 1530. Black chalk. H. 29 cm., w. 20 cm.

1592 — No. d'Ordre 708, A Female of mature years seated, and, but for a drapery over her knees, nude. She is in profile to left, her right arm falling along her side, and with her left leaning up against something. Red chalk. H. 25½ cm., w. 13 cm. Photo. Braun. Louvre 57.

1593 — No. d'Ordre 709, Two Nudes wrestling—a study possibly for a Hercules and Antaeus (p. 213). The action is of the best, the mannerisms are certainly Michelangelo's. Morelli showed haste in condemning it ("Kunstchr."). To the right, where the sheet must have been cut away, the fore part of a nude in outline, in an attitude recalling the studies for the Matthew. The date is not easy to fix, but most likely not long after the Sixtine ceiling. Photo. Braun, Louvre 60. Verso: The end half-line of a sonnet. Red chalk. H. 23 cm., w. 19 cm.

1594 — No. d'Ordre 712, A Nude Youth with his head in profile to right, standing on his left leg, the right slightly lifted. The right arm is bent upward at the elbow, and the left drawn across the chest toward it. This surely is a study from the model. The penwork is closer to that in the two nude women (1589 verso), but, as the touch is much less prompt, it is probably earlier. I am inclined to put it as early as the end of 1504, and it can be nothing less than a first study for that figure in the cartoon for the Bathers, whom a companion is helping to fasten his armour. In his Holkham *grisaille* he is the topmost figure on the right. Be it noted, by the way, that this drawing furnishes at least one good proof for the substantial faithfulness of that copy (p. 176). Pen and ink.

1595 — No. d'Ordre 720, A Woman facing to right and looking up. Study for a Crucifixion, and late. Verso: Male Nude in same attitude. Black chalk. H. 23 cm., w. 10 cm.

1596 — No. d'Ordre 722, Male Nude seated somewhat to right but facing to left, legs crossed, the right arm falling at the side, the left hand held out from the elbow. This seems to be a study from life done at first rapidly with black chalk, then, while the model was still keeping his pose, gone over and corrected with ink. The style and manner is the same as in Nos. 1588 and 1589, although inferior. This is the sort of sketch which I fancy escaped by accident from Michelangelo's periodic bonfires. It is probable that it was intended for some figure in the lunettes of the Sixtine Chapel. These, executed last of all and for the most part by pupils, were begun in August 1511 and finished in October 1512. The particular figure for which the sketch may have served is the one over Pope Voivis (p. 184). But the

differences are considerable, for besides having a child between his legs, this figure sits a little more sideways, and is older. Pen and ink. H. 21 cm., w. 12 cm.

1597 PARIS—LOUVRE. No. d'Ordre 727, A Nude seen from behind in the attitude of a person pouring from a vessel into a glass. A leg from above the knee with the foot stretched to the utmost. A head in profile to right with a fanciful helmet. Two helmets, one with a combat worked in relief, and the other with an eagle on top (p. 177). The purpose of this fine early drawing, with its careful hatching, is unknown to me. It may have served for part of the cartoon of the Bathers. The warrior's head would point to that, and the eagle helmet differs but slightly from one in the Holkham *grisaille*. Pen and ink. H. 27½ cm., w. 21 cm.

1598 — Two Nudes holding up a third, a more elaborated version of the sketch in the British Museum. Although more finished, it does not seem to me of so good a quality. Black chalk. H. 34 cm., w. 18 cm. Photo. Braun, Louvre 62.

1599 — M. LÉON BONNAT. A Tall Woman looking down upon a seated Child who is reading. Her face is almost in profile, and with her right hand she holds up the drapery on which the Child is sitting. Below, another study of the Child. Also three octave stanzas of verse, and three spare lines, all of which are published in Frey's "Dichtungen Michelagniolas," xxxvii. The purpose of this drawing would seem to have been a marble group representing the Madonna looking down on the Christ Child reading. The motive is of course unprecedented. The arrangement would lend itself perfectly to execution in marble, and surely the platform on which the Child sits is a clear enough indication of the material that was in Michelangelo's mind when he made this sketch. Prof. Frey suggests that the shading in the background is for a niche, and he must be right. The Child is but little changed from the one in the *Doni Tondo*. Verso: The Virgin lightly seated to left, with the Child between her knees, sucking at her breast. To the right the infant John sits restlessly with the Cross in his left hand. The Virgin looks distinguished, even elegant. The children are peculiarly large. As a compact pyramidal group this sketch has few rivals. Whether intended—if with any definite purpose—for painting or sculpture is not clear. To my feeling the arrangement is more adapted to marble or bronze. In opposite direction to this is another study for the Madonna seated, leaning back a little, the better to support the weight of the Child, who embraces and kisses her. To the right, a Nude asleep with the right arm thrown over the head—perhaps St. Joseph, and at all events an integral part of the group. The tenderness and pathos of the Madonna and Child are matchless (p. 186). Pen and ink. Torn in places. H. 37 cm., w. 26 cm. Reproduced, "Gazette des Beaux Arts," Troisième Série, xv. It seems to me not impossible that the group of the Madonna with the infant John was drawn two or three years later than the rest of this leaf. Let us look first at the other two sketches. The cross-hatching is still very close, although much freer than in Michelangelo's earliest work. The Child on the recto has too much resemblance to the one in the *Doni Madonna*—which picture, I take it, was painted just before the beginning of the Sixtine Ceiling—and to the putti on the early sheet at the British Museum (No. 1481), to be of a date much later than, say, 1510. In the group of the Madonna kissing the Child, His arm has the precise form that we find repeatedly in the Ceiling, and never much earlier or later. The arm of the sleeping figure thrown over the head is also a common motive in the Ceiling. But in the group with the infant John there is a greater freedom of touch, a looser hatching, which makes me suspect that it is of somewhat later date. This impression is confirmed by the size of the infants, which certainly indicates an advance in Michelangelo's conception of the child's form—an advance accelerated, no doubt, by his having designed for the Ceiling so many putti necessarily on a larger scale than was called for by smaller and more intimate compositions. The Madonna, again, seems to me to descend from and not to precede the younger Sibyls in the Sixtine Ceiling. As for the infant John, he should be compared with the putto in the same Ceiling who supports Daniel's book, and also with the infant John in the beautiful red chalk drawing for a Madonna in the Louvre (No. 1584 verso), which certainly stands close to the work in the Sixtine. Thus all the internal evidence would go to prove that the earlier sketches on this leaf might be contemporary with the Ceiling, and that the later one cannot have been done long afterwards. But it is obvious that a drawing like this later one must have been known to Raphael, and inspired his *Madonna of Francis I.*, a work finished in 1518. Considering that the relations between Michelangelo and Raphael were not intimate, nor even direct, we must allow some time for this motive to have reached Raphael, and can date its production

scarcely earlier than 1516. Then it should be noted that this same sketch is of the kind which had a great influence on Sebastiano del Piombo. One should look at the hand of the Madonna and compare it with, for instance, the Magdalen's in Sebastiano's Raising of Lazarus. Now, as we have seen (*cf.* section on Sebastiano), Piombo seems to have begun to study Michelangelo in good earnest only after the completion of the Ceiling, and to have formed his manner on that and on drawings furnished him by Michelangelo directly afterwards. We may safely conclude, therefore, that these sketches are of no earlier date than 1510, and no later than 1516—I should think no later than 1514. Certainly no part of it has any connection with the work at S. Lorenzo. The writing on the verso, of no intelligible significance, is by Prof. Frey said to be Antonio Mini's. If true, which seems to me improbable, it would prove only that this leaf was still in Michelangelo's possession in 1524 or later—no cause of surprise, considering how many drawings he kept locked up in chests.

1600 ROME—CORSINI GALLERY. No. 125514, Study for a Martyrdom of St. Catherine. The scene takes place on the terraced steps of a palatial vestibule. The Virgin Martyr, with an expression of ecstatic resignation, appears in the foreground tied to a stake between the two wheels. Her nude executioners are hurled over the wheel-supports, and the bystanders press, in frightened haste, to right and left. In the background, another group crowds to right to get away, while from the left enter a princess and attendants with gestures of holy joy (pp. 218, 219). Black chalk. H. 26½ cm., w. 22 cm. Photo. Anderson 3176. With that subtlety of pretentiousness which characterises the affrighted ignorance of officials, this masterpiece has been ascribed by the *ex-officio* Roman connoisseurs to Bugiardini. I shall not pay them the compliment of attempting for their benefit to demonstrate the obvious and even axiomatic. My friend Dr. Frizzoni has besides long ago entered his protest against this solemn nonsense. On the other hand, there can be no doubt that this sketch was made by the master for his life-long friend, the self-satisfied, painstaking, amiable simpleton, Bugiardini. A long article might be written and read with profit wherein Vasari's methods and credibility would be discussed, and the differences between sovereign genius and hopeless, not-to-be-helped mediocrity made brilliantly clear; but the really intelligent student may have the pleasure of following it out for himself. The materials are this noble, intellectual design—where for once outside of Trecento art, the theme is treated as it should be—Bugiardini's puerile labour, still at S. Maria Novella, and Vasari's delightful pages on that painter in general, and on this work in particular. The precise date of the drawing is not easily fixed. The style and the workmanship recall the sketchier parts of the designs for Cavalieri and of such others as go with these, as well as some of the studies for the Last Judgment and others of that period. The Saint herself, in action, expression, and even type, recalls the "Vita Contemplativa" in the Tomb of Julius. The reclining figure in the foreground already suggests the Paul in the fresco of the Pauline Chapel. Nothing in either style or workmanship would exclude the possibility that Michelangelo made this sketch during his last visit to Florence in the summer of 1533. But it certainly is not earlier than that date, and may be later.

1600^a ROWFANT (CRAWLEY)—MRS. LOCKER-LAMPSON. Bit of right shoulder and arm in black chalk, and, in ink, first draft of a sonnet beginning with the line: "ne debbo à cor tåto dispiace addio." H. 28½ cm., w. 21 cm.

1601 VENICE—ACCADEMIA. No. 180, The Fall of Phaeton. Another version of the finished Windsor drawing (No. 1617), and even earlier than the Malcolm one (No. 1535), although later probably than the Haarlem sketch (No. 1471). Consult these drawings in Catalogue, and see text, p. 217. H. 39 cm., w. 26 cm. Black chalk. In the upper part this version differs from the others in that Phaeton falls between the horses instead of to the side. Below, Eridanus is no indifferent river god, but stretches his arms upward, and the Heliades are even more convulsed than in the Malcolm sketch. Yet this is much more like the final version than the study for this part only at Haarlem. There Eridanus lies in the posture of the drunken Noah on the Sixtine vault, and the Heliades, sexless, suggest Signorelli's "Fulminati" at Orvieto.

1602 VIENNA—ALBERTINA. S. R. 150, In foreground, an Elderly Man in profile to left in long mantle, elaborately hatched. Behind him to right another man, also in profile, slightly bending over, wearing large keys at his girdle, and to left, another younger man, whose head and shoulders only are visible. Reproduced, Albertina Publication, Plate 195. Also in Wickhoff's Albertina Catalogue, Plate 6. Verso: A Youngish Man kneeling to left, but seen from behind, wearing a flat cap. Reproduced in

Wickhoff's Catalogue, Plate 7. Pen and ink. H. 29 cm., w. 20 cm. These are perhaps the very finest of Michelangelo's earliest drawings, and they are obviously copies after older masters. Whose the originals may have been cannot—at least, for the figures on the recto—be open to doubt. These massive, dignified people, with their simple, majestic draperies, this profile in the foreground, could not have been the creation of any one but Masaccio. Perhaps one may venture to be more precise, and to suggest that these three worthies were taken from the fresco described at length by Vasari, of the Dedication of the Carmine. The man with the keys may well be the porter of the monastery whom Vasari mentions. Messer Giorgio, it is true, speaks of him as holding the keys in his hand,* but we know he was not wont to sin on the side of over-exactness. The keys are so prominent that they must be considered as a badge of office, and Masaccio is not likely to have painted two porters. As for the kneeling figure, here also the sense for form, the structure, and the draperies are Masaccio's: I am, however, not aware that the flat cap was worn so early. Yet scarcely any one but Masaccio can be thought of as the author (p. 169).

1603 VIENNA—ALBERTINA. S. R. 152, A Youngish Woman seated, with her head bent down a little to right, looking at the naked child on her knee sucking at her breast. This is the most beautiful of the several studies treating the same motive, the action and expression being unsurpassable and the handling free and to the purpose (p. 212). Photo. Braun, Vienna 34. Albertina Publication, plate 360. Verso: A Nude Man without arms, of rather Signorell-esque proportions, seen from behind with the face in less than profile to left (p. 188). Is it possible that this was intended for one of the Slaves in the Tomb of Julius; or was it indeed for a back view of the Christ at the Minerva, corresponding to the front view belonging to Mr. Heseltine (No. 1543)? Photo. Braun, Vienna 33. Albertina Publication, plate 419. Pen and ink. H. 39 cm., w. 19½ cm. The date of this leaf is hard to determine. If we had no other guidance than is given us by the figure on the back, we might date it along with the beautiful Chantilly sheet (No. 1397), at 1504, or earlier. Nor does the Madonna give any decisive clue—unless indeed it be her head, which is drawn peculiarly with coarse lines, and altogether in a way which I find paralleled but once, and that in Mr. J. P. Heseltine's drawing for the Christ at the Minerva (No. 1543). That sketch dates from early in 1514, and I would place the Albertina leaf no later at all events. Be it noted that, although the motive of the Madonna closely resembles the one executed for S. Lorenzo, it yet could not possibly have been drawn with a view to that work. Evidently it was an idea that possessed Michelangelo many years, but which he seems to have realised only in more than mid-career with the group at S. Lorenzo. Morelli condemned this leaf altogether ("Kunstchr., " *ibid.*).

1604 —— S. R. 157, Studies (it would seem from the model) for the figure helping his friend with his armour, and for the fat man rushing forward—both in the famous composition of the Bathers, and dating probably from late in 1504 (p. 176). Morelli's condemnation of these figures is more intelligible, if no more defensible, than many other of his pronouncements about Michelangelo's drawings. That this leaf is the master's admits of no doubt, but it certainly is disappointing—as are nearly all the other remaining studies for the Bathers. Pen and ink. Photo. Braun, Vienna 37. Verso: Study—of exact kind and quality of those on the recto—for the Nude carrying a lance, in the back row of the same composition. Black chalk and white. H. 27 cm., w. 20 cm. Reproduced (badly) in "Zeitschrift für Bildende Kunst," xiii., p. 137.

1605 —— S. R. 167, Studies of the arm in various positions, with ciphersed indication of the muscles. This is identical in quality with the last leaf for the Bathers, and must have been done with a view to that work, although its exact purpose is not to be determined. Pen and ink, all but the uppermost arm, which is in black chalk. H. 31½ cm., w. 23 cm. Photo. Braun, Vienna 41.

1606 —— S. R. 169, Studies in various stages of finish, from vague outline to the highest elaboration, of a nude seated Woman leaning with her knees and arms against a drapery. Her head in profile to left is framed in by her arms and hands, and she shows her back and her left breast. The motive is by itself an invention of great genius, for one may scarcely conceive of another so calculated to bring out all the plastic qualities of the human figure. The execution of the most finished study (of the others it is not easy to speak) is indeed exquisite, yet not without a touch of senile mannerism. Nevertheless, this drawing cannot possibly belong to the date vouched for by the inscription. This, in ink, runs as follows: *Micaelis Angelii manu Anno aetatis sua 1560. Romae xxvii. Martii.* Below this some

* Vasari, "Sansoni," ii. p. 296.

person, certainly not Michelangelo, has added in pencil: *ali 17 di feberaio a hore 23 a uso fiorentino 1563 alla Roma el Anno 1562.* What all this nonsense may mean I cannot tell, but I venture to say that no competent person who has made a serious study of Michelangelo's whole career as a draughtsman will place this drawing later than 1540. Indeed, the works it goes with best are the Cavalieri drawings, particularly the Ganymede and the Windsor Phaeton (Nos. 1614, 1617). It even occurs to me that this leaf may possibly have been done in the course of a drawing-lesson given by the elder to the younger friend. This would explain the various stages of finish, and, indeed, the roughest version (on the left) is scarcely Michelangelo's own, and may be the pupil's—whichever he was. Silver-point. H. 17 cm., w. 19 cm. Photo. Braun, Vienna 43.

1607 WINDSOR—ROYAL LIBRARY. A Nude standing with the head in profile to right, his body but slightly turned in the same direction, the torso thrown back a little, the right arm extended across the back, with the fingers resting on the left arm. All over the figure are indications of measurement for proportion. Also two very slight other sketches. The movement and proportions of this figure recall the David, although there is no obvious resemblance between them. The torso and the thighs are very carefully and beautifully worked, the head and the legs carelessly. An almost contemporary copy of this figure on a larger scale belongs to Sir Edward Poynter. Photo. Braun, Windsor 116. Verso: A Nude standing turned a little to right, but his face in complete profile, his arms folded. This is a rapid study from the model, which model recalls the drawing in the Louvre (No. 1594) for the man having his armour put on (in the Bathers), and cannot be of later date. A patient comparison with the figure on the recto, and with many of the pen-drawings of this period, must remove all question as to this sketch being by Michelangelo himself. Yet how quickly would this be condemned by the connoisseur with the methods of the lightning calculator! * The intention of both these nudes is pretty clear. They almost certainly are sketches for the Slaves, which seemed to have formed part of even the earliest design for the Tomb of Julius. The one on the verso is almost identical with the uppermost one in the Oxford sheet containing slaves (No. 1562). Photo. Grosvenor Gallery, Windsor 34. Red chalk. H. 29 cm., w. 18 cm.

1608 — Head of a youngish person wearing a cap with lappets covering the ears, looking down a little to right haughtily. The style of this superb head is clearly of the end of the Ceiling. Happily there is no room for real doubt as to either its date or its purpose. It is a study for the Joseph in one of the lunettes, among the last bits designed by Michelangelo for the Sixtine Ceiling (p. 186). Black chalk. H. 20 $\frac{1}{2}$ cm., w. 14 $\frac{1}{2}$ cm. Photo. Braun, Windsor 113. Verso: Mask of nearly the same head.

1609 — Cowled figure seated in profile to left, with bent head—in pen and ink. In red chalk two studies of the upper part of a reclining fainting figure, and another head for the same, doubtless for a Dead Christ. Fairly early. Verso: Small figure in pen and ink, lying on the ground with one foot in air. In red chalk, a vague cast of drapery. H. 26 $\frac{1}{2}$ cm., w. 16 $\frac{1}{2}$ cm.

1610 — Study for a grotesque head with the hair and beard decoratively arranged. This, the most beautiful of Michelangelo's grotesques, belongs almost certainly to the period of the Medici Tombs. Black and red chalks. Photo. Grosvenor Gallery, Windsor 30. Verso: Lower part of a figure rapidly sketched in the attitude of the Samson at Oxford (No. 1718). This one is closer to Michelangelo, but scarcely his own, and not impossibly like the one at Oxford by Mini. Red chalk. H. 24 $\frac{1}{2}$ cm., w. 12 cm.

1611 — Three feats of Hercules represented as one design. To right and left are Hercules with the Hydra and Hercules with the Lion. Between them is Hercules and Antaeus. (1) The hydra is a dragon of huge bulk with a long tail, and many serpent heads which career over the hero, hiss venomously in his face, or bite his body and limbs, as he leans upon its already supine carcase, toiling to master it. This design has great decorative beauty, the figure of the hero furnishing, as it were, a framework for the pattern formed by the hydra and its many heads, while the contrast between the high finish of the man and the lighter sketching of the monster—a contrast surely deliberate—serves the double purpose of bringing the action into clear relief, and of accentuating the distinction between those elements in the legend which, from a plastic point of view, are more and those which are less real. (2) Hercules holds Antaeus between his arms and his chest, pressing the life out of the giant as he struggles, with his head buried under his own inverted torso, and against the loins of Hercules, his left foot stemmed

* An exact copy of this figure in the Uffizi (No. 6550) passes as Pontormo's.

against the hero's left knee, his right hand pressing against his slayer's right thigh. From Hercules' right shoulder hangs a shadowy drapery. (3) Hercules, nude, with the lion skin swinging behind him, straddles over the lion, and stooping a little to right wrenches his jaws apart. This, again, is most decorative, the lion and the lion's skin forming at once a frame and a background for the most beautiful, most exquisitely finished nude that Michelangelo ever drew. Above this group we read in the artist's hand: *Questo è il secondo leone che Ercole ammazzò*. This sheet shows us Michelangelo at the very beginning of his later manner, I mean the manner in which we find great dignity, matchless feeling for form, and wonderful finish, tinctured, if not tainted, with a certain relaxation of vigour in mere touch, as well as a certain carelessness in the drawing of extremities. In date it would seem somewhat earlier than the Cavalieri drawings, although it is tempting to fancy that it must have formed one of that series (pp. 217, 218). Red chalk. H. 27 cm., w. 41 $\frac{1}{2}$ cm. (Plate cxxxviii.)

1612 WINDSOR—ROYAL LIBRARY. Study for a Resurrection. Christ, nude, with a shadowy drapery tossed from His shoulder, bursts out of the tomb, touching the ground with one foot, and yet already soaring up, but with the action and look of being unconscious, a somnambulist, and all the more impressive. Of the guards, some are still asleep, others take flight in consternation, while the rest grope about, not yet aware of what is happening. This is an enlarged and elaborated version of the small sketch in the Louvre (No. 1580). Both in the forms and in the treatment it has too many resemblances to the Three Deeds of Hercules to need special indication. They are doubtless of the same date. This also is a "show drawing"—it is indeed a marvel of dramatic force—and may well have been made for Cavalieri, although internal evidence alone would incline me to believe it of slightly earlier date. Photo. Braun, Windsor 104. Verso: An arm and other slight sketches. Black and red chalk. H. 23 $\frac{3}{4}$ cm., w. 34 $\frac{1}{2}$ cm.

1613 — The Gods shooting at a Herma with a target affixed to it. They whirl up, some touching the ground with the toes of one foot only, one floating, and others sprawling or kneeling, all in attitudes of shooting. Yet but one bow appears in the composition, and that is carried by a Silenus-like creature who is not shooting. The foremost kneeling figure is singularly like one of the Aeginetan figures at Munich, and should serve as a warning to those who would suppose Michelangelo had acquaintance with the Parthenon marbles. In the foreground lies a sleeping Cupid, in which Professor Lange finds a reminiscence of Michelangelo's youthful work. Under the hindmost figures two putti are blowing at lighted faggots to make them flare up (pp. 217, 218). Verso: A memorandum with the date April 12, 1530. This may be the exact date of the drawing on the recto, although it need not necessarily be, and here again one is tempted to believe that it must have been made for Cavalieri, in which case it would be two or three years later. The putti certainly are exactly like those in the Bacchanal which we know was done for Cavalieri. No drawing by Michelangelo is more famous, and it deserves most of its renown. The theme itself has the alluring fascination of young and graceful nudes in splendid action, while, but for slight signs of carelessness in the extremities, the modelling is to the last degree exquisite, conveying a sense of a substance firmer than flesh, and yet more plastic than marble, or ivory, or even bronze. The subject, according to respectable German authorities, seems taken from Lucian's *Nigrinus*. This sketch was engraved by Beatrizet and, as is well known, served a follower of Raphael's for a fresco now in the Villa Borghese. Red chalk. H. 21 $\frac{1}{2}$ cm., w. 32 cm. (Plate cxxxix.)

1614 — The Rape of Ganymede. Jove's puissant eagle soars calmly upward, bearing the beautiful youth, who lets himself go voluptuously as he nestles between the eagle's wings and claws (p. 217). Here there is a splendid contrast between action and relaxation, and as a pattern the design is delightful, Ganymede's fluttering mantle completing it to perfection.* This is perhaps the earliest of the drawings which we know that Michelangelo did for Tommaso Cavalieri. On January 1, 1533 (according to Frey, "Dichtungen," p. 513), Cavalieri thanks Michelangelo for two drawings, and it is probable that the Ganymede was one of these. On September 5 (*ibid.* p. 522), Cavalieri speaks of this drawing as being for some time in his possession. Then it must be with this drawing that we should connect

* If this were of an earlier date, one would not hesitate to pronounce it a faithful copy, rather than Michelangelo's original. But this Cavalieri series is so constantly characterised by feebleness of touch and smoothness of execution that I do not in this instance regard these defects as militating against its authenticity. So far as I know, no better version of this drawing exists, although Allori's, in the Uffizi, comes close to it.

the facetious suggestion of the jovial and frivolous S. del Piombo in a letter dated July 17, 1533 (Milanesi, "Les Correspondants de Michel-Ange," p. 104), that the Ganymede with the addition of a halo would do excellently well for a St. John the Evangelist rapt up to heaven, to be painted by Giovanni da Udine in the cupola of the New Sacristy at S. Lorenzo. We may thus date it early in 1533 at all events. Black chalk. H. 19 cm., w. 25 $\frac{1}{2}$ cm. Photo. Braun, Windsor 117.

1615 WINDSOR—ROYAL LIBRARY. Tityus chained to a rock, on which he lies stretched, looks at the eagle, who is rending open his side. The eagle is the bird that we have seen in the Ganymede. Highly characteristic is the rock, and a sort of stump which takes the vague shape of an eagle screaming. Plate cxlii (pp. 217, 218). Engraved by Beatrizet, Bartsch, xv. p. 259, No. 233. Verso: The same figure rapidly sketched on the outlines by Michelangelo himself, and arranged without much actual change, of limb for a resurrected Christ holding up the banner. (Beside it an equally rapid sketch of a figure looking up.) What could bear stronger witness than this change of a supine victim subjected to torture into the victorious Christ, to Michelangelo's indifference to mere invention, and to his preference for a few fixed attitudes! He knew, as the greatest artists always have known, that it is not in mere inventiveness that the spirit of the highest art abides. The date is scarcely months, if even weeks, later than the Ganymede. In the letter of September 5, already cited, Cavalieri speaks of this Tityus also as being already some little time in his possession. It is indeed not improbable that, as Professor Frey suggests, this was the other drawing for which Cavalieri thanked Michelangelo on January 1, 1533. On September 5, as he writes, Ippolito de' Medici saw this design, and made Cavalieri lend it to him to be carved in crystal by Giovanni (delle Corniole). Black chalk. H. 19 cm., w. 33 cm.

1616 — Study for the Resurrected Christ. He is a most beautiful Youth, nude, with but a shadowy drapery tossed behind Him. He soars up with His arms spread out, His right foot pressing the tomb as if about to take flight. Not free from certain slight mannerisms, it yet is one of the masterpieces not only of Michelangelo's but of all draughtsmanship (p. 218). In point of dates it seems to fit in between the last drawings and the next—1533, therefore. Black chalk. H. 36 $\frac{1}{4}$ cm., w. 22 cm. Plate cxli.

1617 — Study for the Fall of Phaeton. On the top of the sheet Zeus is seen riding on his eagle, while he hurls the thunderbolt. In the centre are the chariot, the four horses, and Phaeton crashing down headlong through space. Below Eridanus indifferent, the three Heliades in attitudes of despair, Cycnus and a water-carrier lying or standing in a reedy meadow. This is a far more highly elaborated, and more decoratively arranged version of the sketches in the Malcolm Collection (No. 1535), and at Venice (No. 1601), but scarcely a more spirited one (p. 217). Altogether admirable in the Windsor sheet is the group of Father Eridanus and the Heliades. In a letter of September 5, 1533 (Frey, "Dichtungen," p. 522), Cavalieri acknowledges having received this drawing three days before. Black chalk. Plate cxl. Engraved by Beatrizet, Bartsch, xv., p. 258, No. 38. Verso: A female bust, but done much earlier by Andrea, Michelangelo's pupil (p. 248). Red chalk. Photo. Braun, Windsor, 112. H. 41 cm., w. 23 cm.

1618 — A Bacchanal of Children. In the foreground we see to left a female Satyr suckling one child, and giving shelter under her mantle to another asleep, and to the right a man asleep, with putti pulling a cloak away from behind him. In the centre a number of children are toiling to carry an ass with its feet in the air. Above on the right are children around a butt, some lapping up wine from the butt itself, one drawing it into a dish, and others drinking. On the left we see a number of other children busy around a cauldron, some attending to the fire, others to the pot, and one bringing in a sucking pig. That this strangely charming composition was made for Cavalieri we know from Vasari; but even without him we should conclude from internal evidence that it belonged to the series. The children are exactly those we have seen in the Gods Shooting, the sleeping nude is like the Eridanus in the Phaeton, and the treatment is exactly the same as in the other Cavalieri drawings (p. 217). The date may be 1533, and certainly not later than 1534, for with the Last Judgment Michelangelo's drawing undergoes a further change. A pen-drawing at Oxford (No. 1716) is a hasty copy after this composition, and the sketch in the Uffizi (No. 1641), for the Teniersque naughty child in the uppermost group on the right, despite its being on a leaf with three lines of Michelangelo's handwriting, seems to me nothing more than a copy, although a clever and spirited one. Red chalk. H. 27 cm., w. 38 $\frac{1}{2}$ cm.

SCHOOL OF MICHELANGELO

Photo. Grosvenor Gallery, Windsor 33. Engraved by Beatrizet (Bartsch, xv. p. 260, No. 40,) by Aenea Vico (Bartsch, xv. p. 305, No. 48) in 1546, and again in 1553 by an anonymous engraver giving the address of Antonio Lafrerii.

1619 WINDSOR—ROYAL LIBRARY. Bust of a lost Spirit roaring with rage or pain, the few straggling hairs erect, shadowy draperies fluttering out like sails from his shoulders. There is a gruesome reality here that frightens one, and makes one smile at the favourite harmless Gorgon-like head invented apparently by Pollajuolo occurring so frequently in Tuscany and Umbria in the last decade of the fifteenth century and early in the sixteenth. Both the idea and the manner belong to the period of the Last Judgment, but the exact likeness of this demon occurs nowhere in that work. The nearest approach to it is the head next to Minos (p. 221). In the Uffizi there is a copy of this head, more highly finished, completed, turned the other way, and shorn of all its terror. A comparison of the two is instructive (No. 1628, Photo. Braun, Florence 182). Photo. Braun, Windsor 114. Verso: Study for the kneeling demon on shore who pulls a rope (in the Last Judgment). Black chalk. H. 26 cm., w. 21 cm.

1620 — Studies of Nudes and of limbs. Verso: Sketches for the lower part of the Last Judgment. Not of the finest quality, but probably Michelangelo's. The smaller figures on the verso are much better, although even they are inferior to other studies for the same composition. Black chalk. H. 42½ cm., w. 28 cm.

1621 — Christ on a V-shaped Cross, with His head falling on His left shoulder. Below, two figures, one looking up, and the other bent with grief. Christ is highly finished, but the other figures are slightly sketched. As in most of the series to which this belongs, there are numerous *pentimenti*. The series I refer to is of course the studies for a Crucifixion made in 1546 for Vittoria Colonna, some however doubtless done later after her death (p. 224). Photo. Braun, Windsor 103. Verso: Study of a leg. Black and white chalk. H. 40½ cm., w. 21½ cm.

1622 — Study for a Crucifixion. Here Christ is on an ordinary Cross. He has been much changed and worked over. To right St. John looking up, and to left the Virgin with folded arms, her face in her hands. For the same series as the last, but far less interesting (p. 224). Black and white chalk. H. 38½ cm., w. 21 cm. Photo. Braun, Windsor 102.

SCHOOL OF MICHELANGELO (pp. 230-267)

1623 BERLIN—HERR VON BECKERATH. Two sheets drawn on front and back in exact imitation of one another. In front we see a design presumably for the Tomb of Julius, and on the back studies of limbs. A discussion of these sheets will be found in the text, but see also under No. 1491 and among Additions and Corrections, No. 1747 (pp. 192-195, 197, 198). Pen and ink. H. 52½ cm., w. 34 cm.

1623^a — A Nude seen from the back, turned slightly to left but with the head in profile to right. The stringiness of the lines, and the formation of limbs, as well as the general character, and the fact that whatever shading there is goes from left to right, leave little doubt that this poor sketch is R. da Montelupo's. The few words on the verso, said to be in Michelangelo's own hand, do not establish his authorship here any more than in the sketches at Oxford, where we find his writing and Montelupo's drawing. Pen and ink.

1624 CHANTILLY—MUSÉE CONDÉ. Copy on front and back of a famous allegorical composition in the Uffizi (No. 1637) ascribed to Michelangelo, but almost certainly by Battista Franco. Pen and bistre. H. 26 cm., w. 20½ cm. Photo., the front only, Braun, B. Arts 65.

1625 FLORENCE—UFFIZI. No. 233 (cornice 147). Various copies after known or unknown sketches by Michelangelo. Thus, the statuesque figure in profile to right is copied from the sketch for the Matthew on the Malcolm sheet (No. 1521). The various slight sketches for Madonnas may be copies of studies for the Bruges marble, or of a drawing like the Madonna at Vienna. The nude in the lower left-hand corner, leaning against a kind of reading-desk, occurs, with slight changes, in the fresco of the Flood —without the reading-desk. As for the large nude in black chalk, he is copied from the back of a sheet at the British Museum (No. 1479), on the front of which, among other things, is a sketch for the Bruges Madonna. In short, these drawings are copies of various figures done by Michelangelo in his earlier years. Who their real author was I cannot tell, doubtless a pupil. The large nude in black chalk, and the rest in pen and ink. H. 28 cm., w. 26 cm.

1626 FLORENCE—UFFIZI. No. 598 (cornice 138), Profile of a Youngish Woman, having on the back of her head a curling helmet, and wearing a dress which leaves the breasts bare. Half length. Also a looser sketch of an elderly man's head, and another of a child's bust (p. 247). Attributed to Michelangelo, and by Morelli to Bacchiacca ("Kunstchr.," 1891-92, p. 88.) Photo. Braun, Uffizi 189. Verso: Two heads of the same oldish man in profile to left, with curling protruding beard, and ear shaped exactly as that of the British Museum spinner (No. 1680). Also anatomical study of head in profile to left, of skull for same, of testicles, and of straggling locks of hair (p. 248). Black chalk. H. 36 cm., w. 25 cm. For reasons given in the text I believe the sketches on this leaf to be by Andrea di Michelangelo.

1627 — No. 599 (cornice 137), Three profile heads of Women. At the bottom in a hand close to Michelangelo's, but not certainly his, are the words: *Gherardo io non o potuto oggi.* Even if his, they do not of course determine the authorship of the drawings, although they would go to support my theory that they were done in Michelangelo's studio. It seems to have been the wont of both master and assistants to use the first handy bit of paper that had clear space upon it (p. 248). Photo. Braun, Uffizi 188; Alinari 274. Verso: Two female profiles sketched very rapidly, and one half-length figure, more carefully worked, of a charming youngish woman with head slightly bent, wearing a sort of turban puffed out over either temple. The original sketch by Michelangelo, after which I assume this was copied, must have been a figure in appearance and style between the one on the back of the British Museum drawing for a Sibyl-like young woman (No. 1482) and the beautiful red chalk head at Oxford (No. 1552), and, like these, must have been of a date just preceding the Sixtine Ceiling. Attributed to Michelangelo, and by Morelli to Bacchiacca. This also, as I have tried in the text to demonstrate, is by Andrea di Michelangelo (pp. 246-248). Black chalk. H. 34 cm., w. 23 cm.

1628 — No. 601 (cornice 137), Head known as the Demon or Lost Soul. Feeble and elaborated copy of the sublime original at Windsor (No. 1619). Black chalk. H. 29½ cm., w. 20½ cm. Photo. Braun 182.

1629 — No. 602 (cornice 139), Female head. Poor copy of Oxford No. 1552. Red chalk. H. 16 cm., w. 12 cm.

1630 — No. 603 (cornice 139), Bust of a Youngish Woman seen full face, and rougher sketch of a Man's head (p. 247). So characteristic of Andrea di Michelangelo that I reproduce it. Black chalk. H. 20 cm., w. 16 cm. Plate cl.

1631 — No. 607 (cornice 190), Study for a Tomb. Photo. Braun, Florence 180; Brogi 1782. Verso: Detail studies of reliefs for above. Photo. Brogi 1783. Pen and wash. H. 20 cm., w. 14 cm. No longer ascribed to Michelangelo, but correctly to Aristotile da Sangallo. Formerly, however, it figured largely in literature (pp. 195 note, 197, 198).

1632 — No. 608 (cornice 142), Supposed study for the Tomb of Julius (pp. 192-195, 198). Pen and wash. Photo. Braun, Florence 181; Brogi 1483. Verso: Hands feebly copied from the Slaves now in the Louvre. Red chalk. H. 36 cm., w. 29 cm.

1633 — No. 609 (cornice 146), Fortune. By a follower of Bronzino (p. 265 note). Black chalk. H. 45½ cm., w. 29 cm. Photo. Braun, Florence 200.

1634 — No. 611 (cornice 147), The Rape of Ganymede. Certainly not by Michelangelo; yet the design may have something of him; for both the proportions of the figure and the eagle remind us of the Cavalieri and kindred drawings (No. 1614). On the other hand nothing could be less Michelangelesque than the action of the nude. Photo. Brogi 1791. Verso: A male torso. Red chalk. H. 31 cm., w. 23 cm.

1635 — No. 612 (cornice 140), A rectangular composition with many nude figures representing the Resurrection of Lazarus. The drawing before us certainly is not Michelangelo's, and seems to have been done by Alessandro Allori, but the conception is by no means contemptible, and may have in it something of the master's. One is reminded of his Pauline frescoes, and of a sheet at the British Museum (No. 1508) containing on both sides various sketches as of a Madonna, a female Nude, and figures for a scene in Dante's Purgatory. Black chalk. H. 43 cm., w. 26 cm. Photo. Brogi 1484.

1636 — No. 613 (cornice 140), Rough, but important, sketch, probably by Alessandro Allori, after the cartoon for the Bathers (p. 175). Black chalk. H. 35½ cm., w. 23½ cm.. Photo. Brogi 1792.

1637 — No. 614 (cornice 142), Prudence, study for an allegorical composition by Battista Franco (p. 264). Pen and ink. H. 36½ cm., w. 27 cm. Photo. Braun, Florence 186; Brogi 1793.

1638 FLORENCE—UFFIZI. No. 615 (cornice 137), Supposed studies for the decorative Nudes on the Ceiling, but really scrawls by Passerotti. One should compare this with No. 6145, a drawing ascribed to Passerotti in this collection (p. 266 note). Pen and ink. H. 27 cm., w. 20 cm. Photo. Braun, Florence 187; Brogi 1789.

1639 — No. 617 (cornice 144), Catalogued as Sketches by Michelangelo for the Last Judgment, but really by Passerotti, as the legs and the hatching fully prove. As for the group of figures, they are either a faithful copy of some discarded sketch by Michelangelo for part of his Ceiling fresco of the Flood, or a free version after the fresco. The large mask is copied from a face in the same composition, to be seen on the left of a woman who carries all her belongings on a reversed stool poised on her head. A kindred drawing exists in Casa Buonarroti (No. 1661). Pen and ink. H. 15 cm., w. 21 cm. Photo. Braun, Florence 197; Brogi 1512.

1640 — No. 619 (cornice 144), Children playing at hot cockles, and two Nudes, one seated, and the other reclining. Plate cliii. Verso: Two similar Nudes. Photo. Brogi 1798. Pen and ink. H. 27½ cm., w. 37 cm. This sheet is by Raffaello da Montelupo (pp. 254, 256, 257, 259).

1641 — No. 621 (cornice 137), A Child making water, and a Nude bending down. A copy, I know not by whom, from a group in the Children's Bacchanal at Windsor (No. 1618). Two lines and a half in Michelangelo's hand, and lower down another line in another hand. Pen and black chalk. H. 21½ cm., w. 26½ cm. Photo. Braun, Florence 194; Brogi 1785.

1642 — No. 622 (cornice 139), Studies of four legs, certainly by Montelupo (p. 257). Pen and ink. H. 21½ cm., w. 26½ cm. Photo. Braun, Florence 195; Brogi 1786.

1643 — No. 794 (cornice 144), Three studies of an eagle. Photo. Philpot 2473. Verso: Study of an eagle and right arm. Photo. Philpot 2474. Pen and ink. H. 19 cm., w. 23 cm. These sketches are by R. da Montelupo (p. 257).

1644 — No. 229 (Cat. II.), Elaborate but lifeless study for Marcello Venusti's Annunciation at the Lateran, done after a sketch and under the auspices of Michelangelo. The differences between the design before us and Venusti's finished work are slight, and confined to the faldstool, which in the sketch is open and has upon it a statue of Moses breaking the Tablets of the Law. The flaccid, limp, cottony quality of the drawing does not permit me to believe that it is Michelangelo's, and I see no reason why it should not be given to Venusti (pp. 228, 264, 265). Black chalk. H. 40½ cm., w. 54½ cm. Photo. Alinari 173.

1645 — No. 230 (Cat. II.), Study of the same quality and character as the last for a Christ in the Garden, after which various paintings exist. Happily some of Michelangelo's own jottings for this composition still remain (No. 1572^a), and will doubtless aid in convincing us that this helpless piece of draughtsmanship is not by the great master. I would assign it to Marcello Venusti (pp. 228, 264, 265). Black chalk. H. 36 cm., w. 60 cm.

1645^a — No. 236 (Cat. II.), Five of the figures on the right in the Bathers, copied by Daniele da Volterra (p. 176). Red chalk. H. 57 cm., w. 43½ cm. Photo. Philpot 2562.

1646 — No. 242 (Cat. II.), Hands in prayer. By Passerotti (p. 267). Pen and ink. H. 21 cm., w. 23 cm. Photo. Philpot 2880.

1647 — No. 246 (Cat. II.), Study of a hand, by Passerotti (p. 267). Pen and ink. H. 8½ cm., w. 18 cm. Photo. Philpot 353.

1648 — No. 247 (Cat. II.), Study for a "Pietà," a large Putto, and a running Nude. By Passerotti (p. 267). Pen and ink. H. 27 cm., w. 19½ cm. Photo. Philpot 1866.

1649 — No. 14750 (Cat. II.), Study for some of the figures in the so-called sketch for the Tomb of Julius (p. 267). Pen and wash. H. 20 cm., w. 10½ cm. Photo. Philpot 2593. Philpot 2592 is a photograph of another similar study which has disappeared from the Uffizi.

1650 — No. 14754 (Cat. II.), Study for a Prophet supporting his book on a Putto's head. Photo. Philpot 1730. Verso: Different study for same Prophet with two Putti. Both these studies are by Passerotti. Pen and ink. H. 41½ cm., w. 27 cm.

1651 — No. 14769 (Cat. II.), Study of a Prophet, by Passerotti (p. 267). Pen and ink. H. 40 cm., w. 25 cm. Photo. Philpot 356.

1652 — No. 17369 (Cat. II.), Copy by Passerotti after one of the groups in the lunettes of the Sixtine Chapel (p. 267). Pen and ink. H. 27½ cm., w. 20 cm. Photo. Philpot 2565.

1653 FLORENCE—UFFIZI. No. 17391 (Cat. II.), Study inspired perhaps by the famous Vatican torso, by Daniele da Volterra, or possibly Allori. Cf. No. 1723. Black chalk. H. 35 cm., w. 21 cm. Photo. Philpot 1304.

1654 — SANTARELLI COLLECTION, No. 170. Sketch for the upper part of the Last Judgment, including Christ and the figures to our right. But these figures do not correspond in general arrangement and action so well with the Saints that we now see in the fresco as they do with the nudes above them struggling with the columns. It is clear then that this sketch, along with the one for the entire composition in the Casa Buonarroti, were drawn before Michelangelo had yet made up his mind to destroy his own two lunettes belonging to the Ceiling, and using their space for the upper part of the Last Judgment. When he finally did take this determination, he pushed up into the lunettes the figures originally intended—as we see from the Santarelli sketch—to be on Christ's left, taking away from them their symbols, such as the gridiron of Lawrence and the cross of Philip (p. 220). Their original place was taken by the very different figures that we now see. Nothing, for instance, could be less like the Lawrence in the fresco than the one in our sketch. Black chalk. H. 19½ cm., 28½ cm. Reproduced in "Rassegna d'Arte," 1892, and in Ricci's "Michelangelo" (Alinari).

1655 — CASA BUONARROTI.* No. 2, Bust of a Cleopatra. By "Andrea di Michelangelo"† (p. 249 note). Black chalk. H. 22½ cm., w. 17 cm. Photo. Alinari 1027.

1656 — No. 9, Copy in ink of No. 1559, verso, and in black chalk of No. 1547, verso.

1657 — No. 12, Bust of a Youth reading in a book, which he holds with both hands, and study of an arm with pointing hand, and of a hand. This is a copy after an original study (unknown to me) for one of the readers by the bedside of Ahasuerus, in the Fall of Haman in the Sixtine Chapel. The original must have been identical in quality with the Haarlem studies for the same great undertaking. Red chalk. H. 16 cm., w. 22 cm.

1658 — No. 21, A Nude in profile to right. Perhaps by Passerotti. Pen and ink.

1659 — No. 22, Studies of horses. Copies after originals (unknown to me), which, like those at Oxford, must have been for the Bathers. Black chalk. H. 40 cm., w. 27½ cm.

1660 — No. 19, Copies by a pupil after studies for a monument, a staircase, and the upper figure in No. 1572.

1661 — No. 28, Several studies after a female statue, such as occurs in Michelangelo's early Chantilly sheet, and the head out of the fresco of the Deluge that we have found already in a drawing in the Uffizi (No. 1639). The latter and our sheet are obviously by the same hand—Passerotti's. Pen and ink. H. 29 cm., w. 27 cm.

1662 — No. 34, A Nude of disproportionate length, in attitude not unlike Michelangelo's so-called Apollo in the Bargello, but of absurd length. As draughtsmanship it is wretched. I venture to suggest that its author may have been Mini. Red chalk. H. 36 cm., w. 13 cm.

1663 — No. 36, A figure in tragic attitude leaning with both elbows on a parapet. Much in this recalls Sebastiano del Piombo, but it is too slovenly for even him. May it also be by Mini? Red chalk. H. 33 cm., w. 22 cm.

1664 — No. 53, Sketches of a tall figure, and, on a much smaller scale, of a Hercules and Antaeus. Very poor but genuine work of Michelangelo's following. The tall figure seems copied from Montelupo's at Oxford (No. 1713, verso). The group from another sheet by the same draughtsman in the same collection (No. 1712, verso). Red chalk. H. 35½ cm., w. 24 cm.

1665 — No. 55, Two Nudes. Not improbably by Antonio Mini. Red chalk. H. 33 cm., w. 19½ cm.

1666 — No. 62, A Nude. Perhaps by Mini. Red chalk. H. 23 cm., w. 8½ cm.

1667 — No. 66, A scrawled variation upon the Christ in the Last Judgment. I can scarcely admit that this is the master's. Black chalk. H. 32½ cm., w. 19 cm.

1668 — No. 74, Nudes at various angles to one another, and two profiles. Here also there is a suggestion of Montelupo, but the drawing may be Mini's. Red chalk. H. 42 cm., w. 27 cm.

* I enter those only which deserve more consideration, and about which I have a word or two to say. The rest I omit, even when, like the Genius (No. 51) they still pass current with Prof. Justi, and other critics of that stamp.

† It may be objected that as it is known that Michelangelo drew a Cleopatra this may be the one. But the only Cleopatra mentioned is the one of which Vasari tells us in the "Life of Properzia de' Rossi" that it was given by Tommaso Cavalieri to Duke Cosimo. This Cleopatra, then, was in every probability drawn in the style of the other designs for Cavalieri, and not, like the one before us, in a style of twenty years earlier.

1669 FRANKFORT-A-M.—STÄDEL INSTITUTE. Head of a Woman, nearly full-face, in fantastic head-dress; head of a puffy-cheeked Boy; and sketch of an ear, of an eye, and of a leg, the last being a copy of one by Michelangelo on a sheet in the Louvre (No. 1588, verso). These various sketches seem to be by "Andrea di Michelangelo" (p. 247). Red chalk. Reproduced in Schönbrunner's Albertian Publication, plate 219.

1670 HAARLEM—TEYLER MUSEUM. No. 9, Study after the upper part of the Haman in the Ceiling, for both his hands, his ear, and the right hand of Ahasuerus. Ascribed to Michelangelo, but not of his quality. These are faithful copies after the finished painting, made by some clever and painstaking pupil who was thoroughly acquainted with the master's draughtsmanship. The separate sketch for the ear tells its own tale. The copyist, in his eagerness to get it right, departs from Michelangelo's form, and makes the lobe too fleshy. Red chalk, H. 25 cm., w. 20 cm. Haarlem Publication (Bruckmann, Munich), plate ix.

1671 —— No. 10^a, Elaborate study of the back of a torso and left arm, in position singularly like the Day of the Medici Tombs. Also two repetitions of the arm. It seems much safer on the whole not to accept these studies as Michelangelo's own. Neither the quality nor the manner is precisely his, although very close. Perhaps they are copies after the Day. See next. Black chalk. Publication, Plate x^a. Verso: Rapid scrawl of torso and arm. H. 19 cm., w. 25 $\frac{1}{2}$ cm.

1672 —— No. 10^b, Part of torso in profile to right with right arm. Slighter repetition of the same, and of the arm. This seems to be by the same hand as the last sheet, and on the other hand is so like a leaf in the British Museum (No. 1683) that one can scarcely avoid concluding that all are by the same draughtsman (p. 263 note). Now the British Museum leaflet contains on both sides copies after figures in the lower part of the Last Judgment. Black chalk. H. 26 $\frac{1}{2}$ cm., w. 16 cm. Publication, Plate x^b.

1673 —— No. 15^a, Sketch for a figure in a crouching attitude, presumably for one of the flying demons carrying one of the damned in the Last Judgment. A figure in this precise attitude does not occur, and to certain minds this would be proof that the sketch really was made by Michelangelo. And they may be right. But at the British Museum, at Windsor, at Oxford, and at Lille, there are similar sketches, most of them as dissimilar to anything found in the finished work, yet clearly not by Michelangelo. This Haarlem study is certainly of better quality than those, but scarcely good enough, I cannot help thinking, to be the master's. It was done perhaps by some follower who need have been no cleverer than Cungi, either after some slight indication by Michelangelo, or varied with a deliberately fraudulent intention. Black chalk. H. 16 $\frac{1}{2}$ cm., w. 18 $\frac{1}{2}$ cm. Publication, Plate xv^a.

1674 —— No. 15^b, Study apparently for the left arm in the last leaflet, and pasted on, sketch of a left shoulder and arm. Probably by the hand that did 15^a. Black chalk. H. 13 $\frac{1}{2}$ cm., w. 11 cm. Publication, Plate xv^b.

1675 —— No. 22, Study for the figure of a Christ on the Cross, in attitude nearest to the one at Windsor. Also of a torso in profile. Surely too stringy and fumbling for Michelangelo. Black chalk. Publication, Plate xxii. Verso: The same figure traced through, and one or two small sketches all in black chalk, and studies of architectural mouldings in red chalk. Publication, Plate xxiii. H. 32 cm., w. 21 cm.

1676 —— Portfolio B, 46, A nude Youth, of almost Egyptian proportions, staggering forward with head thrown back. Ascribed to Giulio Romano, but near enough to such early drawings by Michelangelo—as, for instance, the Louvre sketch for the bronze David (No. 1585)—to merit mention, at the least, among the drawings of his followers. Pen and ink. H. 19 cm., w. 10 cm.

1677 LILLE—MUSÉE WICAR. No. 97, Brilliant contemporary drawing by Bandinelli after the demon in the Last Judgment, who carries by the legs a figure thrown over his shoulders. The wriggling lines, the shading, the stroke, are certainly Bandinelli's (p. 252). One should compare the demon's right foot with that of a man in a group on the right in Bandinelli's "Ecce Homo" at the Uffizi (photo. Braun 35). Also a leg bent at the knee. Pen and ink. H. 14 cm., w. 18 cm. Photo. Braun, Lille 33.

1678 —— No. 99, Study for a Nude in the attitude of floating toward us, doubtless for one of the Angels in the Last Judgment driving back the wicked, and of another figure in the attitude of languid despair. Both these are by the hand that we recognise in a number of other sketches for the same work, and, like some of these, seem to have been enlarged after slight jottings by Michelangelo himself (p. 263 note).

Morelli ascribes this sheet to Michelangelo—to my great surprise ("Kunstchr.", April 21, 1892). Black chalk. H. 41 cm., w. 27 cm. Photo. Braun, Lille 37.

1679 LILLE—MUSÉE WICAR. No. 101, Adonis starting for the chase. Said to be a free version of an ancient fresco found in the Baths of Titus. Photo. Braun, Lille 38. Verso: A Nude seizing a horse by the bridle. Photo. Braun, Lille 34. Pen and ink. H. 26 cm., w. 39 cm. This leaf is certainly by Baccio Bandinelli, here at his very best.

1680 LONDON—BRITISH MUSEUM. A Young Woman in profile to left, seated, with her eye fixed on the distaff which she holds in her right hand (No. 1859-6-25-561). The motive is excellent, and doubtless Michelangelo's, but the execution is almost certainly by the hand that we know in the interesting sheet at Oxford (No. 1555, verso), whereon we find one or two sketches by the master himself and the others by a pupil, addressed as Andrea (p. 245). I know nothing further of this Andrea except that, to judge by the Oxford sheet and this spinner, he must have been under Michelangelo between 1500 and 1508. Black chalk. H. 28½ cm., w. 18 cm.

1681 — Rhapsodical variation on the decorative Nudes above the Joel to the right in the Sixtine Ceiling. This is a most characteristic sketch by Bandinelli, with all his dash and emptiness (p. 252). I should not have taken the trouble to include it here but for the fact that Morelli accepted it as Michelangelo's ("Kunstchr.", June 30, 1892). Pen and bistre wash. (Michelangelo to my knowledge scarcely ever used wash.) H. 37 cm., w. 19 cm. Photo. Braun, Br. Mus. 10.

1682 — Variations on the Jonah. Crude and lifeless. The head betrays a follower of Andrea del Sarto. This also was accepted by Morelli as Michelangelo's (*ibid.*). Black chalk. H. 36½ cm., w. 27½ cm. Photo. Braun, Br. Mus. 11.

1683 — Contemporary copy, by a close follower of Michelangelo, after the figure in the lowest left-hand group of the Last Judgment, who is raising himself from behind on his hands. Reproduced in the "Lawrence Gallery." Verso: Copy by the same hand of the seated figure seen over the shoulder in the lowest left-hand bit of the same fresco, and of the hands of the man standing over this one. The head of this man is, by the way, Michelangelo's own, and it is to my knowledge the only extant portrait of himself from his own hand. All the others supposed to be he, are not he. Perhaps the absurdest attempt ever made in that direction is the recent one to identify the Jeremiah with Michelangelo's own head. That these sketches are copies needs no demonstration. They are hard and stiff, although good enough for any one not the master himself (*cf.* Nos. 1671, 1672). The same hand appears in the following sketch. Black chalk. H. 29 cm., w. 22½ cm.

1684 — A floating figure with arms held out, another foreshortened, with arms folded, arms, hands, and rapid outline sketch of a torso. I am able to identify none of these in the Last Judgment. They may therefore be either copies of original sketches not used, or enlargements of slight indications by the master. To this last supposition some weight is given by the fact that while, as I have said, I can find nothing like these sketches in the fresco, in the Malcolm sketch for this work one or two figures not unlike these floating ones are to be discerned. The same copyist, by the way, did at least one more drawing now extant. It is at Oxford (No. 1721) after the figure in the lowest left-hand corner of the Last Judgment who looks back to the left as he is about to get up. Photo. Braun, Br. Mus. 18. Verso: Various other floating figures for the same composition (p. 263 note). Black chalk. H. 40 cm., w. 27 cm.

1685 — Left shoulder and arm seen from the right. This sketch by Bandinelli must already in the seventeenth century have passed for Michelangelo's. A copy of it occurs on a sheet at Munich, dating from that time. (Photo. Bruckmann 177.) Pen and bistre. Photo. Braun, Br. Mus. 22.

1686 — Two studies on the same mount of the front and back of an antique torso of a Venus. Perhaps by B. Ammanati. Black chalk. H. 20½ cm., w. 11 cm. H. 25½ cm., w. 18 cm.

1687 — BRITISH MUSEUM—MALCOLM COLLECTION. No. 54, Study of an arm, and of its skeleton. A most characteristic drawing by Bandinelli. Pen and ink. H. 27½ cm., w. 16 cm.

1688 — No. 55. Ideal bust of a Warrior in armour. Copy after a sketch by Michelangelo in the style of his Oxford single heads and other designs slightly antedating the Ceiling. The execution seems to me by Andrea di Michelangelo (p. 246). Black chalk. H. 41 cm., w. 26 cm. Reproduced in the "Lawrence Gallery."

1689 — No. 56, Profile of a Youngish Woman to left, her hair dressed very elaborately, with a jewel carved

into the shape of a cherub's head. Of the same character and by the same hand as No. 55 (pp. 245, 246). Black chalk. Reproduced in the "Lawrence Gallery." Verso: Four rough profiles, one more highly finished of a Satyr with mouth wide open, a crouching figure and two studies, one a bust and the other the head only of a youth wearing a cap with a plume in it. These sketches also are by the hand that we found in the British Museum study for a young woman spinning and in the sketches on the verso of Oxford (No. 1555), drawn, as we know, by a pupil named Andrea. Red chalk. H. 28 m., w. 23 m.

1690 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 60, Study after the Haman in the Sixtine Ceiling, with two sketches of the bent left leg, and one of the right foot. I judge this to be a copy by some close follower of Michelangelo's after the fresco and not after a drawing. A sketch by the master would scarcely have contained these laborious repetitions of the leg. At Windsor there is a copy of this drawing (Braun, 120). Verso: Rougher sketches for upper part of the same figure, one in red, the other in black chalk. H. 40 cm., w. 20 cm. Photo. Braun, B. Arts 68.

1691 — No. 68, Study for a figure trying to soar upward on the extreme right in the lower right-hand corner of the Last Judgment. This is too stringy and dull to be Michelangelo's own work, but it betrays an intimate acquaintance with his manner of drawing at this period (p. 263 note). Black chalk. H. 26 cm., w. 20 cm.

1692 — No. 74, Study for a head, not of St. Bartholomew as stated in the Malcolm Catalogue, in the Last Judgment. Photo. S. Kensington 2272. Verso: A number of scrawls, studies of legs and outlines of various figures doubtless imitated from slight sketches by Michelangelo, never used and since lost, for the awaking but still dazed dead. The quality of this sheet suffices to establish that it is not the master's own. Like so many of the sketches for the Last Judgment passing as Michelangelo's, they would seem to be enlargements of his slight notes by pupils or followers. I need scarcely say that if he himself had gone so far with a head as the author of this one has, he would not then have discarded it. Black chalk. H. 39½ cm., w. 25 cm.

1693 — THE HON. A. E. GATHORNE-HARDY. Study for a "Pietà." In the background against the Cross in vague outline the Virgin with arms spread out. Under the shadow of her arms four men struggling with the lifeless body of the Saviour. All the figures are nude (pp. 226, 227). Verso: Various architectural plans and three Nudes. As design the "Pietà" forms a beautiful group of exquisitely compact mass, and splendid action. The execution is, however, not possibly Michelangelo's own, but by some appreciative follower who could adopt the master's ideas, although he could not hope to attain to the vigour of even the faltering touches of the same master. The date is certainly toward 1550,* so that this design may be an offspring of an early idea by Michelangelo for the unfinished "Pietà" now at Florence. Black chalk. H. 32 cm., w. 22½ cm.

1694 — MR. J. P. HESELTINE. Madonna and Child, the head imitated from the Joseph at Windsor (No. 1608). This sketch is perhaps by Antonio Mini. In quality and touch it is like the drawing at Oxford inscribed in an old hand with his name. Black chalk.

1696 — SIR CHARLES ROBINSON (FORMERLY). Highly elaborated study for an Annunciation, doubtless for the one painted on Michelangelo's design for the Pace by Marcello Venusti. Certainly not by Michelangelo himself, and most probably by Venusti (p. 228). Black chalk. Reproduced in Woodburn's "Lawrence Gallery."

1697 MUNICH—PRINT ROOM. Seated male figure, draped in cloak, with hand extended, and a Nude walking away carrying something on his left shoulder. The types, the ankle, and the left-handed shading make it clear that not Michelangelo, to whom this drawing is attributed, but Montelupo is its real author. Pen and ink. H. 23½ cm., w. 18½ cm.

1698 OXFORD—THE UNIVERSITY GALLERIES. No. 3, Three studies after a nude Venus. Certainly not Michelangelo's, and judging by the wiry lines, and the strong preference for zigzag hatching, probably Passerotti's (p. 267). Pen and bistre. Photo. Braun, Oxford 62. Verso: Nude Youth, by same hand, here even more obviously Bolognese. Red chalk. H. 24 cm., w. 21 cm.

1699 — No. 4, A sheet of study of hands and of a seated figure. Photo. Braun, Oxford 63. Verso: Four more hands and several seated Nudes. Plate cliv. Pen and bistre. H. 33 cm., w. 21 cm. This sheet of fetching brilliant studies deserves no small attention, being of the kind which generally passes

* Cf. the "Pietà" engraved by Julius Bononensis and dated 1546.

unquestioned as Michelangelo's. His it clearly is not, but it took the enviable knowledge of the later Italian draughtsmen which Prof. Wickhoff alone possesses to unearth its real author in the clever Bolognese, Bartolommeo Passerotti (pp. 266, 267). (Albertina Catalogue, plate 4.) The student will do well to study carefully the plate here reproduced.

1700 OXFORD—THE UNIVERSITY GALLERIES. No. 14, Copy after the Madonna and Angels in the Venice Academy there ascribed to Michelangelo, but really, as already recognised by Prof. Wickhoff, by Sebastiano del Piombo. Black and white chalk. H. 35 cm., w. 26 cm.

1701 —— No. 20, Sketches of a horse after a bronze original, of two others plunging away from their driver, of a trophy, and of the profile of a Youth. Verso: Various architectural mouldings and large figure of a Nude with the head bent slightly to the right. Pen and red chalk. H. 27 cm., w. 18 cm. The author of this sheet, so obviously not Michelangelo's, has done a number of other drawings, and I suspect that he is Raffaele da Montelupo. My suspicions find a strong confirmation in the fact that the few words in cursive script on the front are almost certainly in Montelupo's hand. Looking at the specimen reproduced in Pini's "Scrittura di Artisti Italiani," we find the last s there identical with the one here, the same way of forming the letter p, and the same v-shaped r. This peculiarity returns even in the more formal hand in the words "Vico mio caro," etc., on our sheet (pp. 254-256, 260). It is curious that the more finished plunging horse occurs with but slight change in two versions of a Conversion of St. Paul, both ascribed to Pordenone and both by pupils, one in the Uffizi and the other now (1900) in the market, but formerly in the Nardi Collection at Mira Dolo. Both pictures show in other respects as well the influence of Michelangelo. I should add that it seems to me not improbable that this motive of the charioteer and his mad horses is a hasty copy after a sketch by Michelangelo for a Phaeton, of an earlier treatment than any of the three that we still possess from the master's own hand.

1702 —— No. 24, Four leaves from a small sketch-book now joined together as a single sheet, containing on front and back sketches for the Ceiling of the Sixtine Chapel. Pen and bistre, and black chalk. The sheet as a whole 27½ cm. by 27 cm. Each leaf 13½ cm. square. The leaf with God the Father dividing light from darkness, and the inscription, of which more presently, reproduced in Ottley's "Italian School of Design," p. 30. For a complete description of these leaflets I refer the reader to Robinson's catalogue. These sketches positively are not by Michelangelo, but by some pupil who naturally took up all his master's mannerisms and tricks of shorthand. It is conceivable that some of these scrawls were made after Michelangelo's own sketches, which would of course have been accessible to the pupil. On the other hand, there is no need of this hypothesis. The author may have entered Michelangelo's service just when the Ceiling was finished, and, after attaining to a certain mastery, been put for practice in rapid drawing to make these hasty notes after the frescoes. The sketch-book from which these leaflets come must have been given to his apprentice by Michelangelo himself, for on one leaf we find written in his hand *quindici di settembre*, and on another (one of the leaflets under No. 1703) *dagli here*. It would be of some interest to know who was this apprentice, and I venture to say that a clue to his identity is offered in the two lines of writing on the leaflet with God the Father. These lines, no longer wholly legible, are to be transliterated nearly thus:—*M . . . Silvio in Roma Falcone da Magliano. Silvio dimesero . . . da Magliano in Roma.* The character of the hand certainly is not Michelangelo's, but betrays his influence, and as for the phrases, they seem to me just the kind that a person would write listlessly and almost unconsciously in that unimaginative mood when nothing occurs to one but one's own name. Now, as it happens, Silvio Falconi da Magliano is not only a real name, but the name of a pupil of Michelangelo's. Prof. Frey has published two of his letters to his master, wherein it appears that in August 1514 he was left in Rome as foreman of the atelier, and that in 1517 he was already painting on his own account, not in Rome, however, where he could find no employment, but at Magliano.* It thus would seem that in him no more than in his direct successor Urbano, or in Mini, Urbino or any other of his men-of-all-work, did Michelangelo happen upon a man of real talent. I would assume, then, that these sketches are by the hand which listlessly scrawled down the name, and that the name was the person's own, and thus Silvio Falconi's. Until genuinely disproved I will hold that this is a good working hypothesis (p. 249).

* "Sammlung ausgewählter Briefe an Michelagnolo Buonarroti," 21, 84.

1703 OXFORD—THE UNIVERSITY GALLERIES. No. 25, "Four more leaves from the same sketch-book containing studies" after the Sixtine Ceiling. For a full description I again refer to Robinson's catalogue. These sketches, if my hypothesis be correct, are also by Silvio Falconi (p. 249). Pen and ink. Same size as No. 24. Photo. (front only) S. Kensington 1971.

1704 — No. 30, "Draped sitting figure of a Female in the style of the Sibyls of the Sixtine Ceiling." Pen and bistre. H. 26 cm., w. 20 cm. Photo. Braun, Oxford 73. This is forgery so brilliant and of so ancient a date that until the other day it had never aroused the slightest suspicion. Something theatrical in the face, the mouth awry, the sweeping lines, the vigorous *bravura* stroke, may have made this or that student uneasy; but I venture to say that, without having another artist to whom to ascribe it, scarcely any one would have dared to take this sketch away from Michelangelo. We owe it to a connoisseur who understands how difficult, nay how impossible, it is to know the great masters perfectly without an intimate acquaintance with all the small fry who surround them or succeed them—we owe it to Prof. Wickhoff* that we now can tell the author of such a clever performance. It was the Bolognese Passerotti, famous already in Michelangelo's lifetime as a brilliant penman. There can scarcely be a doubt but that Passerotti made this and other similar drawings with the intention of passing them off as Michelangelo's (p. 266). Here he may have had the Delphic Sibyl in mind, and such of the master's genuine sketches for the Sixtine Ceiling as the one now in the British Museum for the Isaiah.

1705 — No. 31, "Standing figure of an Old Woman, massively draped in a voluminous cloak, a crook or staff in her hand; a Boy standing at her knee on the right." Reed pen and bistre. H. 33 cm., w. 20 cm. Photo. Braun, Oxford 74. This magnificent drawing is certainly by the same hand as the last, Passerotti's, and made, doubtless, with the same laudable object—to be passed off as a genuine study by the master, presumably for a Sibyl in the Sixtine Ceiling (p. 266). Whether for the mere love of excelling in forgery—a passion of certain minds—or at the orders of some such dealer as the Pomponio, who got Calvert† to make copies with slight changes after the Last Judgment to be sold as original sketches, must remain an open question. But although even more brilliant than the seated Sibyl, this "sempiternous crone" is more easily recognised as not Michelangelo's, for the simple reason that Passerotti has here overreached himself. Obviously meant for a Sibyl, and not for one of the so-called "ancestors of Christ," this hag puts us at once on our guard, for she is not at all in the spirit and intention of the figures executed—for I do not hesitate to assume that the intention and spirit of these figures underwent no change in Michelangelo's mind. Moreover, this creature has obviously been pieced together out of two perfectly distinct figures in the Ceiling. The pose and the majestic sweep of the draperies are taken from the God the Father in the Creation of Eve, while the staff and the hand upon it are copied from the so-called Boaz. As for the boy, he is not even Michelangelsque. Here also it is evident that Passerotti had before him early drawings by the master, furnished him perhaps by the dealer who ordered such a forgery; for the draperies, the early copies chiefly after Massaccio and kindred original studies, and for the rest, such a sketch as No. 1545—nay, I venture to believe that very one. Be it noted how carefully in the left hand Passerotti has copied the left hand of the speaker there, and in the foot the foot of the same figure. Her profile even may have been suggested by the listener's on that sheet. Passerotti's hand betrays itself throughout, where he does not painfully imitate Michelangelo's cross-hatching. For this attribution also all praise to Professor Wickhoff.

1706 — No. 32, Twelve heads, wretched imitations of Michelangelo, some of them no doubt copies of early drawings by the master. Thus the second on the extreme left was done after the same original that inspired the head on the verso of the so-called study for the Adam belonging to Mrs. F. Locker-Lampson (No. 1746*). Red chalk. H. 37½ cm., w. 27½ cm. Photo. Braun, Oxford 75.

1707 — No. 33, Draped figure of an Old Woman walking in profile to left. Clearly by Battista Franco, and so catalogued by Robinson. Pen and bistre. H. 30 cm., w. 13 cm. Photo. Braun, Oxford 76. Verso: Sketch of a Child.

1708 — No. 38, Study for a Crucifixion. A copy almost certainly of an original (unknown to me) by Sebastiano del Piombo. It is too neat and careful to be by that master himself. Red chalk. H. 26 cm., w. 17 cm. Photo. Braun, Oxford 1.

* Albertina Catalogue, page iv.

† Malvasia "Felsina Pittrice," Bologna, 1841, vol. i, p. 197.

1709 OXFORD—THE UNIVERSITY GALLERIES. No. 42, "Two slight sketches in red chalk of male busts, and study in black for the architectural arrangement of one of the Medici Tombs." Verso: Study in red chalk of a standing undraped female figure. H. 14½ cm., w. 22½ cm. Verso: photo. S. Kensington 1966. While of relatively fine quality, and approaching Michelangelo closely, this leaflet for the tomb is certainly not his. In kind it is like the Louvre sketch, No. 1729, verso, but it is by a different hand again; whose I do not know, unless indeed, for a reason that will appear presently, it be by Stefano di Tommaso, Michelangelo's foreman at the time. The date of the drawing is given at the top of the leaflet in an inscription, in probably Michelangelo's hand, which by Robinson is transliterated thus: *A di 16 di giugno porto monagniola ventuno soldi al fornaio e chomincio taglie . . . nel 1524.* Of course the sketches may be of later date than this, but that is not likely. Their object may be explained by a passage in a letter of Fattucci's to Michelangelo (Frey's "Briefe an Michelagniolo"), dated Jan. 30, 1524, of the following tenor: "The Pope told me with his own lips he is anxious to hear of all that you are doing, and would like drawings; but not to waste your own time, he begs you will have them made by Stefano, or whom you please." Stefano may thus be the actual author of this sketch, which, at all events, has the interest of showing how far at this date the master had advanced, all his own studies being undated. The arrangement is very much as it is now: three niches, with a duke in the middle one, and below, only *one* sarcophagus. The duke here is evidently Giuliano (pp. 205, 206). Under the same number is catalogued a sketch of an Amorino, too soft and pretty, it seems to me, to be by Michelangelo; nor does it quite seem by Sebastiano del Piombo, although much closer to him. Black chalk. H. 16½ cm., w. 13 cm.

1710 —— No. 43, A sheet drawn on both sides with studies, some of them after the figures in the Medici Chapel at S. Lorenzo. Chiefly pen and bistre. H. 42 cm., w. 27½ cm. Recto reproduced in Woodburn's "Lawrence Gallery." These sketches are unmistakably by the hand which I believe to be Montelupo's (pp. 255, 257, 261).

1711 —— No. 44, Four anatomical studies of a right leg. Black chalk. Verso: Two anatomical studies in black chalk of a leg, and in bistre a number of prostrate figures. H. 18½ cm., w. 26½ cm. The prostrate figures are certainly by Montelupo, as a careful comparison with the other drawings that I ascribe to him will establish. The anatomical studies we can safely assume are from the same hand (pp. 255, 257).

1712 —— No. 45, Sketches of all sorts, drawn apparently with no other object than to kill time. The more noticeable are a horseman, two profiles, the head of a Mercury, etc. The whole left-hand side is written over subsequently to the sketches with verses in Michelangelo's own hand. These are published in Frey's "Dichtungen Michelagniols," xlix. Verso: Two studies of a group for Hercules and Antaeus, variations upon the themes treated by Michelangelo in drawings at Haarlem, the British Museum, and in the Malcolm Collection. Also the anatomical study of a left leg, two caricatures of old women, an owl copied from the one in the Medici Tombs, and certain studies of an optical nature. Red chalk. H. 28 cm., w. 42 cm. Neither the handling nor the quality of these sketches permits us to ascribe them to Michelangelo himself, while the presence of his verses written after the sheet was drawn upon makes it certain that these sketches were made in his studio. By whom? I do not hesitate to answer by Montelupo (pp. 255, 261). The horse is of the exact type that we see here on No. 1701 recto; the heads are by the hand which drew the black chalk profile that we find on 1710 recto; the leg in outline between the two groups of Hercules and Antaeus has the over-slim ankles, and huge ankle-bones that attract attention in the nude on 1701 verso, and in other drawings which like those I have just mentioned are, as I believe, by Montelupo. This sheet, then, would, in my opinion, have been drawn upon while Montelupo was working with Michelangelo upon the Medici Tombs. That the date does not make against this hypothesis, we learn from Prof. Frey, who in his commentary on the verses suggests 1532-1533 as the most probable time for their composition.

1713 —— No. 49, A ground plan by Michelangelo of a small relic chamber at S. Lorenzo. See Robinson's catalogue, p. 335, where it also appears that the date is 1532. Verso: Male figure standing with left arm held up. Black chalk. H. 27 cm., w. 15½ cm. This sketch, as comparison with, for instance, 1701 verso will prove, is by Montelupo, and the date 1532 fits in with the time that he was working for Michelangelo (pp. 255, 256).

SCHOOL OF MICHELANGELO

1714 OXFORD—THE UNIVERSITY GALLERIES. No. 50, Two Men engaged in dissecting a Corpse. Pen and bistre. H. 25 cm., w. 17 cm. Photo. Braun, Oxford 80. This ghastly sketch, so characteristic of the melodramatic "Tenebristi," is surely, as Prof. Wickhoff* declares it to be, by Bartolommeo Manfredi (p. 267).

1715 — No. 51, Various sketches as of a leg, the bust of an elderly Man, various caricatures, etc. Pen and bistre. Photo. Braun, Oxford 86. Verso: Two other studies of a right leg, and one of an eye. Pen and red chalk. H. 28 $\frac{1}{2}$ cm., w. 21 $\frac{1}{2}$ cm. Certainly not Michelangelo's, and I believe by Montelupo. The few words of writing, in a peculiar cursive, are in the latter's hand (p. 262).

1716 — No. 52, A free copy after Michelangelo's famous design for a Baccanal of Children, made in 1533 for Tommaso Cavalieri, and now at Windsor. That this is a copy and not an original sketch admits of no doubt. It is equally certain that this copy is by the hand which made a number of other drawings, all of which I believe to be by Montelupo. As the original was done in 1533, and presumably sent soon after it was finished, we are safe in assigning this copy to the same date. At this time Montelupo was working with Michelangelo. This copy should be compared with a somewhat similar subject in the Uffizi (No. 1640, plate cliii.), also ascribed to Michelangelo. Verso: A nude male figure, with right arm held up over the head and the left pointing. Also studies for the legs of the same figure—all by the same hand as recto (pp. 255, 256, 260). Pen and bistre. H. 41 $\frac{1}{2}$ cm., w. 27 cm.

1717 — No. 54, Various studies for chimney-pieces, and the upper part of a nude female figure. Pen and bistre. H. 22 $\frac{1}{2}$ cm., w. 28 cm. This is again by the hand which I take to be Montelupo's. Here, however, the attribution to him is almost a certainty. The head has all the characteristics of even those drawings in the Uffizi which are there ascribed to him (pp. 255, 257). In this case, the studies of chimney-pieces may have been for those in the Castle St. Angelo, of which Vasari makes special mention (Edition Sansoni IV., p. 547).

1718 — No. 55. The giant Samson, reclining, and, in much smaller proportion, Delilah. The moment is evidently when, having cut his hair, she, while still dallying with him, turns around, doubtless to call the Philistines lying in wait. One should look at the same subject in the Poldi Pezzoli Museum at Milan, there ascribed to Carpaccio, but really by Michele da Verona, to comprehend in full the difference between the idyllic and heroic, the romantic and the classic spirits. Red chalk. H. 27 cm., w. 39 $\frac{1}{2}$ cm. This design is the work of some follower, done perhaps under Michelangelo's eye, and almost certainly in his studio, after some slight sketch by himself (pp. 214, 215, 254). A different moment of the same subject is represented in a slight pen-sketch by Michelangelo himself at the British Museum (No. 1504), dating doubtless from the same time—soon after 1530 probably. Who was the executant of this Oxford design I cannot tell, but I suspect he was Montelupo.

1719 — No. 56, Head of a Lady. Certainly by Bandinelli. Red chalk. H. 30 $\frac{1}{2}$ cm., w. 22 $\frac{1}{2}$ cm. Photo. Braun, Oxford 81.

1720 — No. 57, Jupiter embracing Ganymede. Verso: A Nude seen from behind, various masks, &c. Pen and ink. H. 26 cm., w. 18 $\frac{1}{2}$ cm. Even Robinson questions the authenticity of this drawing, not because it is in quality inferior to the others by the same hand which he accepts, but because in the Jupiter the Raphaelesque flavour is too strong to escape attention, and, as Robinson rightly declares, the Raphaelesque excludes Michelangelo. In truth, this sheet is by the hand which has done so many of the drawings ascribed to Michelangelo at Oxford. It is the hand which I believe to be Montelupo's (p. 262).

1721 — No. 58, Study after a foreshortened figure getting out of the Tomb and looking back to the left. The original occurs in the lower left-hand corner of the Last Judgment. Verso: Legs of a Nude foreshortened. Black chalk. H. 22 cm., w. 26 $\frac{1}{2}$ cm. These drawings are by the hand which made the various copies either of the Last Judgment itself, or of original sketches for it, which are found in the British Museum, at Lille, Windsor, and elsewhere (p. 263 note).

1722 — No. 60, Of the drawings on this mount we here have to consider No. 5 only. It is of a recumbent male figure looking away to the left, and of a small Nude shooting. Verso: Again the Archer. Red chalk. H. 14 cm., w. 33 $\frac{1}{2}$ cm. This drawing is inscribed in an old, although later, hand with the name of Antonio Mini, and its character and quality would rather confirm than contradict this attribution (pp. 253-254).

* Albertina Catalogue, page iv.

1723 OXFORD—THE UNIVERSITY GALLERIES. No. 66, Study for an attempted restoration of the Belvedere torso. I see that Robinson is inclined to deny the connection, but Heemskerck's sketches after this famous marble should remove any doubt (reproduced in "Zeitschrift für Bildende Kunst," 1887, p. 77). Pen and bistre over red chalk. H. 21 cm., w. 14 cm. The author of this sketch would seem to be Montelupo (p. 262). A smoother black chalk version of the same sketch, perhaps by Daniele da Volterra, is in the Uffizi, where it used to be ascribed to Michelangelo himself (No. 1653). Photo. Philpot 1304.

1724 —— No. 67, Studies, on front and back, of limbs. They are scarcely by Michelangelo, and I do not know who may have been their author. Some close follower, no doubt. Black chalk. H. 24 cm., w. 15 cm.

1725 —— No. 79, "Nude figure of a Drunken Faun and another undraped figure on a smaller scale." Verso: Studies of limbs. Red chalk. H. 33 cm., w. 23 cm. A careful comparison of this drawing with No. 1722 leads me to believe that they are by the same hand—probably Mini's (p. 254). Strikingly alike in both is the soft shading with parallel strokes.

1726 —— No. 84, A sheet covered with large studies of hands. Certainly by Passerotti. Cf. No. 1699. Pen and bistre.

1727 —— CHRIST CHURCH LIBRARY. No. 264, Profile to left of a Young Woman, with sharp nose, thick lips and highly elaborate coiffure. Ascribed to Michelangelo, but, like most of these fanciful female heads, by his early pupil, Andrea. Black chalk. H. 20 cm., w. 15 cm.

1728 PARIS—THE LOUVRE. No. 109, Head of a Satyr in profile to left, drawn with the pen over a head of a woman in red chalk. This brilliant sketch, made famous by Mariette, is well calculated to try the student's patience and judgment. It is of splendid quality, in technique scarcely to be distinguished from Michelangelo's real work, and attributed to the great master on the strength of Mariette's authority. Nevertheless Morelli was almost right in declaring it a forgery. I would but add that it is a forgery, or, to be more exact, imitation of ancient date, made by some amazingly clever follower of Michelangelo, most probably during the latter's lifetime. Who he was, I must leave others to determine. It is clear that he had made a most careful study of the master's early style, and that he had in mind such heads as those, whether in ink or red chalk, which are now chiefly at Oxford. It may not be superfluous to point out that a hand, certainly not Michelangelo's, is most clearly revealed in the hard outline of the nose, in the sweeping strokes of the pen, and in the cross-hatching on the side of the nose. This shading, and something in the shape of the ear, suggest Bandinelli (p. 252). The female profile in red chalk, over which this head was drawn, seems to have been not unlike the lower left-hand one on a sheet in the Uffizi (No. 1627) by "Andrea di Michelangelo," and done in his most straggling, palsied way, as we find it in his Oxford sketches, and on the back of the "Cleopatra" at the Uffizi. That this head may serve as a sign and a warning I reproduce it. H. 28 cm., w. 21 cm. Plate clii.

1729 —— No. 111, A Man standing on his right leg, the left bent back at the knee. Photo. Giraudon 85. Verso: Study for a monument. In the broader central niche sits the Virgin with the Child between her knees. On the left, an erect draped male figure. Below, on flat sarcophagi, two reclining figures. Also on the right, a terminal figure of a putto in profile to right, resembling the one at the Uffizi (No. 1641), supposed to be for the Windsor Children's Bacchanal. Black chalk. H. 38½ cm., w. 24 cm. This leaf with its faint sketches is not possibly Michelangelo's, whose qualities it entirely misses. The nude is copied from the drawing on the back of the Windsor Tityus, with the omission of the right arm. As that design was made in 1533, it gives us the earliest possible date of the leaf before us. Now something in the nude distinctly suggests to me drawings in the Uffizi ascribed to Raffaele da Montelupo, and the date 1533 would add a certain probability to the suggestion, for Raffaele was then working at S. Lorenzo with Michelangelo. Curiously too the putto on the verso is copied from another design made by the master at about this time, namely, the Children's Bacchanal. The sketch for the monument would naturally be quite intelligible as Montelupo's, for he, of course, would have been eager to take away from S. Lorenzo notes to serve him for future use. It should be observed that it was some such study as this, perhaps this very one, rather than any sketch by Michelangelo, or the finished works themselves, which gave rise to such amusing baroque designs as those here in the Louvre (Nos. 1735 and 1736), and Vienna (No. 1747), designs which, until the other day, passed as the master's own.

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and which to my amazement and amusement I still find discussed solemnly as somehow containing mystically stored up the divine intentions of the great Buonarroti (pp. 198, 262).

1730 PARIS—THE LOUVRE. No. 114, Study of a Nude standing on his left leg, his right resting on a pedestal, and the corresponding arm held out, seen in profile to left. From the arm falls a shadowy drapery. Photo, Braun, Louvre 42. Verso: Similar study, but facing to right, although he stands nearly to front. Photo, Braun, Louvre 43. Pen and ink, closely hatched. H. 33 cm. w. 17 cm. A comparison of these two sketches with those that remain for the Bathers, particularly with the one there for the soldier who is having his armour buckled for him, leaves little doubt that the originals of which they are the copies are of the same date. These originals, however, could not have been for the Bathers, but were, in every probability, for the Slaves in the great work undertaken directly thereafter, the Tomb of Julius (p. 187). Hence, hard and tight copies as they are, they remain precious as witnesses to what some of these figures were intended to be. Who the copyist may have been is a question that need not long detain us. Almost certainly it was Bandinelli (p. 252).

1731 — No. 116, Study for a Nude, standing on his right leg with the left bent at the knee crossing it. Black chalk. Verso: A half draped figure in similar attitude, and various studies for drapery. Also a number of verses in a hand certainly not Michelangelo's. Only three of this score or so of lines are published in Frey's "Dichtungen Michelagniolas" (No. 166 [2]), but they are three too many. A careful comparison with a letter reproduced in Carlo Pini's "Scrittura di Artisti Italiani," vol. ii., establishes beyond reasonable doubt that the writing is Antonio Min's. The drawings are his also, of course, and, as the nude already suggests Michelangelo's Titus, we may safely assume that these sketches belong to the end of Mini's stay with the master (p. 253). Pen and ink. H. 31 cm., w. 21 cm.

1732 — No. 119, A nude Youth standing on his left leg, the right leg crossing it at the ankle, his arms lifted and bent at the elbow, his head showing over his left shoulder. Copy of identical nature and by the same hand as No. 1730, after a study for one of the Slaves in the Tomb of Julius (p. 187). Pen and ink. H. 32½ cm., w. 13 cm. Photo, Giraudon 93; Braun, Louvre 44.

1733 — No. 121, The Madonna seated, erect, haughty, with the Child asleep in her lap. Certainly not Michelangelo's, but whose? I scarcely think Sebastiano's, and yet he is the only known imitator who might have made a sketch with the splendid qualities and stupid faults of this one (p. 250). The date may be toward 1520. Red chalk. H. 17 cm., w. 11 cm. Photo, Braun, Louvre 121.

1734 — No. 124, Study after Michelangelo's Madonna in the new sacristy at S. Lorenzo, taken from the left. Photo, Braun, Louvre 41; Giraudon 97. Verso: Hastier sketch of the same, seen closely from the right. Also a faun starting back, a dog's head, two masks, and two hands. Pen and ink. H. 37 cm., w. 25 cm. This famous sheet, also put in vogue by Mariette, is not Michelangelo's, and it is scarcely, as Morelli believed, Bandinelli's. The same hand appears in a number of drawings ascribed to the master—drawings which recall those ascribed to Battista Franco as well as such as are attributed to Montelupo. I more than suspect that they are by the latter, and will, for the sake of convenience, seeing what a number there are by the same hand, assume that they are his (pp. 257, 263). See further under No. 1701.

1735 — No. 1539, Project of a tomb, a fanciful variation possibly by Andrea Boscoli, on the Medici Tombs (pp. 195 note, 197). Black chalk and bistre wash. H. 38 cm., w. 24 cm. Photo, Giraudon 1309.

1736 — No. 1540, Kindred to last, and by same hand. Note the passion for the obvious as revealed in the addition of a moon to Night, of flames to Day, &c. (pp. 195 note, 197). Black chalk and bistre wash. H. 32 cm., w. 21 cm. Photo, Giraudon 1310.

1737 — No. d'Ordre 322, Study of half draped male figure standing on his right leg, his left raised and resting on a pedestal, the head in profile to left. This, which is by Bandinelli—there is in the reserve of the Uffizi (No. 505) a drawing of his singularly like it—is a copy of a study by Michelangelo, in all probability for his St. Matthew (p. 252). Pen and ink. H. 37 cm., w. 14 cm. Photo, Braun, Louvre 58.

1738 — No. d'Ordre 711, Outline sketch for a fountain, with elaborate directions how it is to be enlarged into a cartoon. The basin is half a hexagon, divided into three compartments. The top is crowned with the Medici arms, flanked by mermaids holding water-jars. To right and to left on bases in a line with the back of the fountain are reclining figures with water-jars, representing Tiber and Arno. These are adaptations of Michelangelo's Rivers for the Medici Tombs. The author of this sketch is unknown

to me. A person thoroughly acquainted with the documents of the middle of the Cinquecento in the Florentine Archives might easily identify the hand, which is very legible, but not free from striking peculiarities. Pen and ink. H. 44 cm., w. 29 cm.

1739 PARIS—THE LOUVRE. No. d'Ordre 713, A Nude attacking with a lance—Raphael-esque copy after the figure with the lance in the background of the Bathers. Black chalk. H. 28 cm., w. 21 cm. Photo. Braun, Louvre 61.

1740 —— No. d'Ordre 717, Study of a left hand spread out, and part of another hand drawing. Another of Mariette's famous possessions. Ottley already saw that it certainly was not Michelangelo's, and ascribed it to Carracci. Recently Wickhoff (Catalogue to Albertina, Introduction) has discovered the real author in B. Passerotti (p. 267). Soft quill and ink. H. 18 cm., w. 29 cm.

1741 —— No. d'Ordre 719, Six heads of grotesque beasts. Verso: Three similar heads. Pen and ink. H. 27½ cm., w. 21 cm. The shading is done almost altogether with pothooks. This is a trick of Passerotti's, to whom, for other reasons as well, I would attribute this sheet. It was of course an attempt to draw in the spirit of Michelangelo (p. 267).

1742 —— No. d'Ordre 726, A Young Woman in profile to right sitting on her heels, looking into a round mirror. Almost certainly by Passerotti; but I cannot decide whether it is a copy after a sketch by Michelangelo dating from the time of the Sixtine Ceiling, or merely a brilliant *Nachempfindung*—a constructive imitation, done perhaps with the purpose of fraud (p. 266 note). Verso: A Nude thrashing, and other half effaced sketches. Pen and ink. H. 27 cm., w. 15 cm.

1743 —— No. d'Ordre 728, Lower part of Male Nude, an anatomical study highly elaborated by one of the Carracci. I recommend this sketch, than which the Bolognese never did better, to the prophets of a revival of taste in Bolognese painting. Such a revival may indeed come, but it will not be of taste. How dry and laboured and dull is this compared, I will not say with Michelangelo, but with any good second-rate draughtsman of the "Golden" and preceding age! True, one must have the mind's eye to see the difference. Pen and bistre. H. 31 cm., w. 12 cm.

1744 —— No. d'Ordre 2716, Study for an Entombment. Heroic nudes march in front with blazing torches in their hands, and, arriving at the mouth of the cave, stop and turn round to where four or five others are bearing the dead Christ on their shoulders and in their arms. They are followed by still others who march in mournful silence, with heads downcast, and their arms crossed over their breasts. The execution of this sketch is probably Daniele da Volterra's, but to no other than Michelangelo can belong the invention of this truly sublime design. I know no other treatment of this subject worthy to be compared with this one for impressiveness and majesty (p. 265). Would that Sebastiano had had it to paint at the time he was doing the matchless "Pieta" at Viterbo! Black chalk.

1745 —— MR. WALTER GAY. A Man running while carrying another thrown over his left shoulder—a supposed study for the demon carrying one of the damned in the Last Judgment, just above Charon's back. This group may have been suggested by the following lines in Dante's "Inferno," xxi.:

"L'omero suo, ch'era acuto e superbo,
"Carava un peccator con ambo l'anche,
"Ed ei tenea de' piò ghermito il nerbo."

This remarkable sketch is one, and perhaps the best, of a series of drawings, most of which may be seen in the Uffizi. There is good reason for believing that the real author was not Michelangelo, but Leonardo Cungi, of Borgo S. Sepolcro (pp. 263-4). Pen and ink. H. 13½ cm., w. 10 cm.

1746 —— M. VALTON. Study for a Slave standing nearly to right, with his left leg raised, his hands tied behind his back—close to but scarcely a study for one of Michelangelo's Slaves now in the Louvre. The execution obviously is not by Michelangelo, but being a faithful contemporary copy of a drawing for so important a work as the Tomb of Julius, this sketch is precious enough (pp. 187-8). It would seem to be by the same hand as that we find in the copy in the Malcolm Collection after the Haman (No. 1670). The date of the original may have been 1512 or 1513. Red chalk. H. 32 cm., w. 19½ cm. Photo. Braun, B. Arts 64.

1746* ROWFANT (CRAWLEY)—MRS. F. LOCKER-LAMPSON. Study of the Adam in the Creation of Adam in the Sixtine Ceiling. The hands are repeated. Verso: Head of a Boy in a cap, looking to right—after one of the decorative nudes in the Ceiling. Both reproduced in Ottley's "School of Design." The

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Adam is a very interesting drawing, in many respects so excellent that one is tempted to give it the benefit of the doubt, and let it pass for Michelangelo's. But neither the planes nor the light and shade are such as my eye is accustomed to discover in that master's genuine drawings. It is more probably a copy after the fresco, made perhaps by the hand to which are due the British Museum copy after the Haman (No. 1690), and M. Valton's copy after a Slave (No. 1746). The head on the reverse of the Adam, which is probably by the same hand, is certainly not Michelangelo's. Red chalk. H. 19 cm., w. 25 cm.

1747^A VIENNA—ALBERTINA. S. R. 146, Repetition with slight variations of No. 1735. See that number, under "Additions and Corrections." Pen and bistre wash. H. 27 cm., w. 20 cm.

1748 — S. R. 156^A, Memory sketch after the cartoon of the Bathers, certainly not by Michelangelo. By whom I cannot tell: possibly a forgery; at all events later, and of no account. The handwriting is certainly not Michelangelo's (p. 174). Pen and ink. H. 17½ cm., w. 20 cm. Reproduced, "Zeitschrift für Bildende Kunst," xiii. p. 136.

1749 WINDSOR—THE ROYAL LIBRARY. Study of a Dancing Faun playing on the tambourine. Black chalk. H. 34 cm., w. 17½ cm. Photo. Braun, Windsor 110. This is a copy of No. 1581 (Louvre), made by some follower of Michelangelo's, who imitated his style of about 1535-1545. Quite likely it is by the hand which made a number of the drawings supposed to be for the Last Judgment, among which is the following:

1750 — Study of a Demon resting on his knee, the right leg stretched out. Black chalk. H. 36 cm., w. 25 cm. Photo. Braun, Windsor 106. This figure is obviously connected with the demon who, pulling hard at a rope, is seen conspicuously in the lowest right-hand corner of the Last Judgment. But whether the differences are due to its being an enlargement of a variant original sketch, or to an intention of fraud I cannot determine. Certainly it is not by Michelangelo himself.

DOMENICO DI MICHELINO (pp. 5, 6, 58 note)

1751 LONDON—BRITISH MUSEUM. Statue of St. George in a niche (p. 6). Verso: An Elderly Grandee on horseback, and two heads of a Young Monk almost in profile to left. The cavalier may have been a study for Domenico's Adoration of the Magi at Strassburg, and the heads for a Crucifixion (p. 6). Pen and bistre wash. H. 23 cm., w. 15 cm. Photo. Braun, Br. Mus. 38.

1752 PARIS—LOUVRE—HIS DE LA SALLE COLLECTION. No. 47, The Calling of the Apostles (p. 5). Bistre and white, on pinkish prepared paper. Plate v. Verso: Perspective drawing of a cloister. Pen and ink. H. 13½ cm., w. 18 cm.

BATTISTA NALDINI* (pp. 274-5, 280, 289)

1754 FLORENCE—UFFIZI. No. 311 (cornice 151), Sturdy Nude walking forward to left with his face turned away, and holding a dish with both his hands. Catalogued as a sketch by Andrea for the executioner in the Scalzo Dance of Salome, but a copy by Naldini after a lost original by Andrea. Naldini betrays himself in the hands. Subsequent to my conclusion that this was Naldini's, I found among the drawings ascribed to Pontormo (Uffizi 6524, Cat. ii.) another version by Naldini of the same figure. The attribution of the second to Pontormo may count as a partial acknowledgment that both are Naldini's (p. 280). Red chalk. H. 40 cm., w. 25 cm. Photo. Alinari 380.

* I will not attempt to catalogue his many drawings, chiefly in the Uffizi, which are correctly ascribed to him. I shall note a few only of those that pass under other names, particularly such as I have had occasion to speak of in connection with Andrea.

1755 FLORENCE—UFFIZI. No. 646 (cornice 158), Sketch catalogued as for Andrea's Scalzo fresco representing the Preaching of the Baptist, but the drawing of the extremities and the touch are unmistakably Naldini's (p. 280). Red chalk. H. 23 cm., w. 28½ cm. Photo. Braun, Florence 395.

1756 — No. 16482^a, Copy by Naldini after Andrea's Scalzo fresco representing the Visitation. This and the next drawing formerly belonged to Morelli, who believed they were Andrea's. Black chalk H. 16½ cm., w. 24½ cm. Plate viii. of "Quaranta Disegni della Collezione Morelli."

1757 — 16482^a, Copy by Naldini after Andrea's Scalzo fresco representing the Presentation of the Baptist's Head to Herod. Companion to last. Plate vii. of same publication.

1758 — No. 231 (Cat. II.), The Dead Christ supported by a figure behind Him, both nude. Ascribed to Michelangelo, of whose manner this sketch is a close imitation; but the extremities prove Naldini's authorship. This study was probably drawn in preparation for the small fresco which Naldini painted on Michelangelo's tomb at S. Croce. Red chalk. H. 28 cm., w. 20 cm. Photo. Philpot 1734.

1759 — No. 252 (Cat. II.), A Youthful Nude looking down. This graceful figure is, or was, ascribed to Michelangelo, although in a sense, like many another drawing of Naldini's, it has more in common with Watteau. Red chalk. H. 35 cm., w. 22 cm. Photo. Philpot 352.

1760 — SANTARELLI COLLECTION. No. 656, Two youthful figures, in ordinary dress, one leaning on a club, the other seated. Ascribed to Andrea. Red chalk. H. 28 cm., w. 40½ cm. Photo. Philpot 3162.

1761 — No. 657, A Nude seated, and, on a much larger scale, a head looking to left. Ascribed to Andrea. Red chalk. H. 29 cm., w. 42½ cm. Photo. Philpot 3161.

1762 LONDON—BRITISH MUSEUM. A draped figure seated on the ground in profile to right, holding a huge book. Formerly ascribed to Andrea, but a highly characteristic Naldini, based on some sketch by Andrea for the Madonna del Sacco. Red chalk. H. 25 cm., w. 31 cm.

1763 — MALCOLM COLLECTION. No. 106, A draped youthful Female looking to right, seated in attitude suggesting an allegorical figure placed in a spandrel over an arch. Ascribed to Andrea, but the cloven foot, the wedge-like fingers, and the touch are Naldini's. Italian chalk. H. 31 cm., w. 22 cm.

1764 MUNICH—PRINT ROOM. Sketch of a Youth, in the costume of the time, drawing a sword from the scabbard. Ascribed to Andrea, but copy after an original sketch for the executioner in the Scalzo fresco representing the Baptist seized in the presence of Herod (p. 280). The hands and the touch betray Naldini. It was with some satisfaction, nevertheless, that I discovered the exact replica of this drawing in the Uffizi, where it has always been attributed to Naldini (No. 14415, Cat. II.).

1765 PARIS—LOUVRE. No. 35, Sketch for a "Pietà." Ascribed to Andrea, but a copy by Naldini after a design by that master (p. 289). Naldini betrays himself in the hands, and no less in the quality. A poor copy after the same original in the Uffizi (No. 635) is also ascribed to Andrea. Red chalk. H. 17½ cm., w. 15½ cm. Photo. Braun, Louvre 119.

1766 — No. 44, Design for an Epiphany (p. 274). Ascribed to Andrea. This is a copy after a sketch by that master. Two other copies are known to me, both in the Uffizi. One (No. 634, cornice 149) may be an exact repetition of Andrea's original. The other (Santarelli 677) is a little more free. That this Louvre version is Naldini's will not be disputed by any one acquainted with that draughtsman. The hand of the Angel is as good as a signature. Red chalk, squared. H. 29½ cm., w. 24 cm. Photo. Braun, Louvre 123.

NERI DI BICCI (pp. 41, 125)

1767 FLORENCE—UFFIZI. No. 157 (cornice 68), The Virgin kneels in profile to left and worships the Child, who lies on the edge of her spreading mantle. Background of clouds and trees (p. 125 note). Ascribed to Filippino. The type, the heavy build, and the draperies of the Virgin make the attribution to Filippino absurd. There would be more reason in thinking of Filippo, to whose period this sketch belongs; but the more I study it—and I have studied it for many years—the stronger grows my conviction that its real author was Neri di Bicci; not so much, I should add, the Neri of the tasteless

large altar-pieces, as the painter of a number of smaller pictures, chiefly Madonnas, which, in the private collections where usually they are found, pass under much greater names. In the sketch the most determining detail is the background with cloudlets that Neri seldom omits from his works. Pen and white, on purplish-brown prepared ground. H. 16½ cm., w. 20½ cm. (Plate lxxix.)

FRA PAOLINO* (pp. 143, 144)

1768 AMSTERDAM—FODOR MUSEUM. No. 868, Head for a Madonna turned to left, but looking down to right. Ascribed, I believe, to Raphael. Black chalk and (new) white.

1769 —— No. 869, A charming head for a Madonna bending over to right. Ascribed to Raphael. Black chalk and (new) white.

1770 BERLIN—HERR VON BECKERATH. Holy Family (p. 144)* Cf. the design for an Adoration in the Uffizi (No. 1772) and the Annunciation at Vinci. Soft black chalk, on brownish paper. H. 39 cm., w. 27½ cm. Plate ii. B. of Lippmann's "Zeichnungen alter Meister im Kupferstichkabinett zu Berlin," 1902.

1771 CHANTILLY—MUSÉE CONDÉ. Study for the Madonna seated, holding the Child standing on a step.* Black chalk and white. H. 29 cm., w. 15½ cm.

1772 FLORENCE—UFFIZI. No. 365* (cornice 169), Adoration of the Magi—study for the picture in S. Domenico at Pistoja, executed in 1526 (Vasari, Sansoni, iv. p. 214) (p. 144). Black chalk and white, on greenish grey paper. H. 28 cm., w. 30 cm.

1773 —— No. 366* (cornice 116), Resurrected Christ. Copy after a lost original by Bartolommeo, to whom this is ascribed. Black chalk. H. 21 cm., w. 34 cm.

1774 —— No. 391* (cornice 168), The Assumption of the Virgin, study for the picture in the Madonna del Sasso, at Bibbiena, painted in 1519 (Vasari, Sansoni, iv. p. 213) (p. 144). Black chalk and white, squared for enlarging. H. 44 cm., w. 28 cm.

1775 —— No. 456 (cornice 124), Careful study* after the Holy Family in the Corsini Gallery in Rome (p. 144). The type of the Joseph, and something in the Virgin, inclines me to believe that this sketch is Paolino's rather than Bartolommeo's own. Its exact companion is No. 1787. Black chalk and white, pricked for transfer. H. 32 cm., w. 25 cm.

1776 —— No. 466 (cornice 130), Copy after the God the Father in the Lucca God the Father with the Magdalen and Catherine. The close hatching and the dryness are Paolino's. Pen and ink. H. 23 cm., w. 17½ cm. Photo. Brogi 1973.

1777 —— No. 477 (cornice 112), Holy Family with three Angels.* Black chalk and white. H. 35 cm., w. 27½ cm.

1778 —— No. 567 (cornice 104), Copy after the lower left part of the S. Maria Nuova Last Judgment. It is ascribed to Albertinelli, but the hatching, the draperies, and the dryness are Paolino's. A companion copy after the upper part of the same fresco is at Venice. Pen and ink. H. 21 cm., w. 33 cm. Photo. Brogi 1821.

1779 —— No. 1243 (cornice 111), A draped female with hands held out.* Study perhaps for a Crucifixion. Black chalk. H. 27 cm., w. 16 cm. Photo. Brogi 1951.

1780 —— No. 1263 (cornice 111), Madonna (p. 144)* Black chalk and white. H. 22 cm., w. 15 cm. Photo. Brogi 1437.

1781 —— No. 1275 (cornice 127), Madonna seated with the two Holy Children.* Pretty but slovenly. Perhaps by Paolino. Black chalk, on pink ground. H. 12 cm., w. 11 cm.

1782 —— No. 1276 (cornice 127), The Annunciation.* Black chalk. H. 13 cm., w. 14½ cm.

1783 —— No. 1277 (cornice 108), Assumption of the Virgin.* Study by Paolino after Fra Bartolommeo's Assumption now at Naples (p. 144). Red chalk. H. 32 cm., w. 21 cm. Photo. Brogi 1941.

1784 —— No. 1278 (cornice 108), Study after the Virgin in the same Assumption.* Black chalk and white. H. 22 cm., w. 15 cm. Photo. Brogi 1975.

* All drawings by Paolino ascribed to Fra Bartolommeo are marked with an asterisk after the title.

1785 FLORENCE—UFFIZI. No. 1279 (cornice 108), Another study after the Virgin in the same Assumption.*
Black chalk and white. H. 24½ cm., w. 20½ cm. Photo. Brogi 1952.

1785^a —— No. 1402 (cornice 169), The Crucifixion. Design for a fresco painted in 1516, in the cloister of S. Spirito at Siena (p. 144). Black chalk and white. H. 40 cm., w. 23½ cm. Plate xcvi.

1786 —— No. 359 (Cat. II.), A Woman seated in profile to left looking down at something she holds with both hands.* Very pretty, and more probably Paolino. Black chalk.

1787 —— No. 388 (Cat. II.), Very careful study after the Holy Family in the Cook Collection at Richmond. Certainly by the hand that did No. 1775, and like that, more probably Paolino's than Bartolommeo's. Black chalk, squared and pricked.

1788 —— No. 438 (Cat. II.), Design for a "Pietà." Verso: Study for a Holy Family. Black chalk.

1789 —— No. 6795 (Cat. II.), Study for a Madonna and draped standing figure. Verso: Various sketches for a Madonna. Black chalk.

1790 —— No. 6800 (Cat. II.), Deposition from the Cross. Important and good. Black chalk and white. H. 29 cm., w. 21½ cm.

1791 —— No. 6801 (Cat. II.), Study for a Holy Family. Black chalk.

1792 —— No. 6802 (Cat. II.), Study for a Holy Family. Black chalk.

1793 —— No. 6805 (Cat. II.), Madonna and Saints. Verso: Madonna; "Noli me Tangere." Black chalk and white. H. 25½ cm., w. 19 cm.

1794 —— No. 6809 (Cat. II.), Study for a composition representing a disputation and miracle. Black chalk.

1795 —— No. 6811 (Cat. II.), Head. Close to Bartolommeo. Black chalk and white. H. 27½ cm., w. 25½ cm.

1796 —— No. 6813 (Cat. II.), Christ as gardener. Copy of the figure in the Louvre "Noli me Tangere." Pen and ink. H. 30 cm., w. 18½ cm. Photo. Philpot 2910.

1797 —— No. 6820 (Cat. II.), Madonna for an Annunciation. Black chalk and white, on bluish paper.

1798 —— No. 6826 (Cat. II.), Female head—same model as in No. 1795. Black chalk.

1799 —— No. 6827 (Cat. II.), "Pietà." Black chalk and white.

1800 —— No. 6832 (Cat. II.), Christ on the Cross. Below, a number of kneeling figures. Black chalk.

1801 —— No. 6846 (Cat. II.), A "Pietà." Black chalk and white.

1802 —— No. 6847 (Cat. II.), A composition with various Nudes. Black chalk.

1803 —— No. 6848 (Cat. II.), Profile to left of a Man. Black chalk.

1804 —— No. 6854 (Cat. II.), Studies of Children. Black chalk.

1805 —— No. 6856 (Cat. II.), A Nude erect in profile to right. Black chalk.

1806 —— SANTARELLI COLLECTION. No. 229, The Madonna with the infant John. Black chalk and white.

1807 —— No. 231, Study for a St. Agnes holding a lamb and a book.* Black chalk. H. 46½ cm., w. 22½ cm. Photo. Philpot 3070.

1809 —— No. 234, A draped figure holding his hands to his head.* More probably Paolino than Sogliani.

1810 —— No. 236, The Flood. Black chalk.

1811 —— No. 237, Adam and Eve with their first children. Black chalk and white.

1812 —— No. 252, The Virgin seated on the ground, the Child in her lap, and the infant Baptist by her side. Black chalk.

1813 —— No. 684, Head of a Young Woman. Black chalk. H. 28 cm., w. 19½ cm. Photo. Philpot 3156.

1814 —— No. 14545 (Cat. II.), Madonna for Annunciation. Black chalk and white.

1815 —— No. 14546 (Cat. II.), Three Saints for an Assumption.* Black chalk.

1816 LILLE—MUSÉE WICAR. No. 35, Madonna in profile to right.* Study after Fra Bartolommeo's Virgin in the Holy Family at the Corsini Gallery in Rome. Black chalk and white. H. 20½ cm., w. 15½ cm. Photo. Braun, Lille 28.

1817 LONDON—BRITISH MUSEUM. Study for an altar-piece, suggested perhaps by some discarded design of Fra Bartolommeo's for the one now in the Louvre (No. 1154). In the foreground Francis and Dominic embracing as they kneel. Black chalk slightly touched with white. Squared for enlarging. H. 31 cm., w. 26 cm.

1818 —— MALCOLM COLLECTION. No. 98, Study after Bartolommeo's "Madonna della Misericordia" at Lucca.* This is doubtless an elaborate copy after the original (upon which, by the way, I believe Paolino painted more than a little) made by the modest and thrifty Paolino against a future need (p. 144).

As the present drawing is squared for enlarging, it would seem that at some later date he actually was about to paint a copy of the original. Black chalk heightened with white chalk, on pale brown paper. H. 58½ cm., w. 40½ cm.

1819 LONDON—MR. J. P. HESELTINE. Large Madonna and Child, almost of the same kind as the Holy Family belonging to Herr von Beckerath at Berlin, but a little earlier (p. 144). Black chalk. H. 40 c.m., w. 27 cm.

1820 —— SIR CHARLES ROBINSON (FORMERLY). Design for an altar-piece.* The Madonna enthroned holds the Child, who is blessing. Below three Children, two making music, the other playing with a dog. To right stand five Saints, one a female; to left the Baptist, a nun, and two male Saints; above, God the Father and cherubs. Black chalk and white. H. 36½ cm., w. 27½ cm.

1821 —— A Lady standing in profile to right.* Study perhaps for a St. Lucy. Black chalk and white. H. 31 cm., w. 15 cm.

1822 —— Study for Apostles in an Assumption.* (Now Mr. G. T. Clough's.) Black chalk and white. H. 36½ cm., w. 28 cm.

1823 —— Design for a Holy Family,* consisting of the Madonna and Child, Joseph, Elizabeth, and the infant Baptist. Pen and ink. H. 12 cm., w. 11 cm.

1824 —— MR. GEORGE SALTING. Sketch for a Holy Family* for a roundel. Of the same kind and quality as the Louvre Marriage of St. Catherine. Pen and ink. H. 13½ cm., w. 11 cm.

1825 MUNICH—PRINT ROOM. Full-length figure of a male Saint.* Black chalk and white. H. 37 cm., w. 21 cm.

1826 —— Study for a kneeling Magdalen,* perhaps for Paolino's altar-piece in the Florence Academy. Verso: A Nude. Black chalk and white. H. 29 cm., w. 17 cm.

1827 —— Head of Woman in profile to right*—study for the Catherine (p. 144) in Paolino's Florence Academy altar-piece (No. 170). A charming sketch, almost worthy of Fra Bartolommeo. Slight black chalk, but face highly finished in red. H. 28½ cm., w. 20½ cm. Photo. Bruckmann 144.

1828 PARIS—LOUVRE. Marriage of St. Catherine.* Nothing could well be more characteristic of Paolino than this drawing (p. 144). Pen and ink, on white paper. H. 21½ cm., w. 15½ cm. Photo. Braun, Louvre 29.

1829 —— No. d'Ordre 10089, The Baptism. Black chalk. H. 26 cm., w. 19 cm.

1830 —— ÉCOLE DES BEAUX ARTS. The Annunciation*—copy of the drawing by Fra Bartolommeo in the Uffizi (No. 245). Scarcely, as Morelli says, a forgery. Pen and ink, on white paper. H. 15 cm., w. 22 cm. Photo. Braun, B. Arts 76.

1831 ROME—CORSINI GALLERY. No. 124172, Madonna, said to be for a picture in the gallery of Modena. Black chalk and white. Squared. H. 33½ cm., w. 26 cm.

1832 —— No. 124173, Head of a Young Woman.* Paolino's masterpiece (p. 143). Black chalk and white. H. 25 m., w. 19½ cm. Plate X. of "Gallerie Nazionali Italiane," vol. ii.

1833 —— No. 125764, A Female Saint, full length. Black chalk, heightened with white. H. 39½ cm., w. 26 cm.

1834 —— No. 127648, Female Saint seated in prayer. Black chalk and white.

1835 VENICE—ACADEMY. Copy after the upper part of the S. Maria Nuova Last Judgment. See No. 1778. Pen and ink. H. 26½ cm., w. 39 cm. Photo. Alinari 1149.

1835^a —— Study for an Evangelist. Black chalk.

1836 VIENNA—ALBERTINA. S. R. 113, A Young Woman seated with a Child nestling up to her. The Child is freely copied after Raphael's in the "Vierge avec l'Enfant debout." Catalogued as "School of Fra Bartolommeo," but the types and the touch are Paolino's. Black chalk, on brownish paper. H. 29 cm., w. 20½ cm. Plate 373 of Albertina Publication.

1837 WILTON HOUSE—LORD PEMBROKE. Copy after Fra Bartolommeo's Holy Family, belonging to Mr. Ludwig Mond. The specialist has no difficulty in recognising Fra Paolino in the mannerisms and handling of this sheet. Cf. No. 1796, Christ as a Gardener, and kindred drawings. Pen and bistre, squared for enlarging. H. 27 cm., w. 26 cm. Plate 61 of Messrs. P. and D. Colnaghi's publication of the "Pembroke Drawings," edited by Prof. S. A. Strong.

PESELLINO (pp. 54-58)

1838 FLORENCE—UFFIZI. No. 121 (cornice 17), Studies of an Old Man kneeling in profile to right, and of a Young Woman standing in profile to left. Ascribed to Benozzo (p. 56). Bistre wash and white, on brown prepared ground. H. 15½ cm., w. 13½ cm. Plate xxxvii.

1839 — No. 1117 (cornice 101), Cartoon for a picture representing the Marriage of St. Catherine. Ascribed to Raffaelino del Garbo, presumably because at one time supposed to be the design for an embroidery (p. 57). Pen and bistre wash. Pricked for transfer. H. 26 cm., w. 20½ cm. Photo. Braun, Florence 218.

1840 MILAN—SIGNOR GUSTAVO FRIZZONI. Sketch of a Young Woman walking forward in profile to right (p. 57). Pen and bistre. H. 20 cm., w. 12 cm. Plate xxxviii.

1841 PARIS—LOUVRE. No. 1586, Formerly exposed in Salle des Boites. Study elaborately coloured for an Adoration of the Shepherds (pp. 54-56). Bistre on brown prepared paper; halos golden, grass and mountains green, sky blue. Bad condition. H. 16½ cm., w. 18 cm. Plate xxxvi.

SCHOOL OF PESELLINO (p. 59)

1842 FLORENCE—BIBLIOTECA RICCIARDIANA. Virgil Codex (p. 59). One of the uncoloured illustrations is reproduced in Mr. Colvin's "Florentine Picture Chronicle," fig. 69.

1843 — A manuscript of Petrarch's Triumphs (p. 59), containing full-page illustrations to each of the five Triumphs. These are free renderings of Pesellino's two panels now in the collection of Mrs. J. L. Gardner, of Boston, U.S.A.

1844 — UFFIZI. No. 62 (cornice 87), Study of a slender youthful figure seated on the ground, which he touches with both hands. His right leg is curled under him. The attitude might be for a shepherd in a Nativity, receiving the message of the Angels. Photo. Brogi 1661. Verso: Two Nudes seen from behind, but with faces in profile to right, a boy's head, and a right leg—all Pollajuolesque. This interesting drawing is hard to place. The seated figure seems to suggest Pesellino more than any other Florentine, and for this reason the author may be assumed to have been within that master's circle, which did not, of course, prevent our man from imitating Pollajuolo as well. Pen and bistre. H. 13 cm., w. 18 cm.

1845 — No. 1135 (cornice 439), An Angel floating in kneeling posture, looking down to left. Ascribed to Albertinelli, but copy after a Pesellinesque figure, for, or in a Nativity. Black chalk, pen, and wash. H. 24 cm., w. 26 cm. Photo. Alinari.

1846 — No. 162 (Cat. II.), A Bishop, and a young Saint—an early sixteenth-century copy after two Pesellinesque figures, which original figures may in their turn have been suggested to some closer follower of Pesellino by the two Saints on the right in the little picture in the Holford Collection. Ascribed to Fra Filippo. Black chalk and white. H. 25½ cm., w. 10½ cm.

1847 PARIS—LOUVRE. No. 446, Late fifteenth-century copy after the Bishop in Capt. Holford's Madonna and Saints. The copyist has sweetened and enfeebled the original. Wash and white, on tinted paper. H. 13 cm., w. 8 cm. Photo. Braun, Louvre 503.

1848 VIENNA—ALBERTINA. S. R. No. 47, Study for an Angel floating with extended wings, pointing upward over his shoulder with his right hand, and holding out his left as if in protection. Probably for an Angel in an Annunciation to the Shepherds, a subject treated more frequently in the middle distance of a Nativity than independently. This sketch is ascribed to Zanobi Strozzi, but our acquaintance with Pesellino has in the last ten years extended and deepened in such wise that I venture to think that no competent student will dispute my connecting this same sketch with that master. It is not an original drawing, however, but a faithful copy by Maso Finiguerra. In discussing Mr. Colvin's admirable volume on that craftsman,* I offered the suggestion that he was greatly

* "Gazette des Beaux Arts," III. Série, vol. xxiii. p. 170.

SCHOOL OF PESELLINO

influenced by Pesellino. Further study of the question has convinced me that, in the phase, at least wherewith his "Picture Chronicle" acquaints us, Maso was more indebted to Pesellino than to almost any other of his contemporaries. In the drawing of the Angel before us, we see him actually copying that painter. That he was the copyist will appear to any one who will note the obvious likeness between this Angel and those in plates 10 and 11 of Mr. Colvin's book, and observe the identity of technique—wash and hatching, together with an effect of spottiness—and the similarity in the folds, with all the figures in that same volume. Pen and bistre wash. H. 17 cm., w. 19 cm.)

PIERO DI COSIMO (pp. 127-132)

1849 BERLIN—PRINT ROOM. No. 2381, Head of a Man with bay leaves in his cap—probably Dante (pp. 127, 128). Black chalk, slightly heightened with white. H. 23½ cm., w. 15½ cm.

1850 FLORENCE—UFFIZI. No. 129 (cornice 51), Portrait of a bald-headed Man. Ascribed to Signorelli (p. 127). Black chalk. H. 25 cm., w. 20 cm. Photo. Alinari 210.

1850^a —— No. 168 (cornice 78), Joachim in the Temple. Ascribed to Filippino (pp. 128-130). Pen and ink. H. 17 cm., w. 19 cm. Photo. Braun, Florence 276.

1851 —— No. 169 (cornice 78), Joachim in the Temple. Ascribed to Filippino (pp. 128, 129, 130). Pen and ink. H. 10 cm., w. 15½ cm. Photo. Braun, Florence 274.

1852 —— No. 170 (cornice 78), Adoration of the Shepherds. Ascribed to Filippino (p. 128). Photo. Braun, Florence 275. Verso: Slight study of architectural top of a composition. Pen and ink. H. 10 cm., w. 20 cm.

1852^a —— No. 218 (cornice 88), Two draped female figures, elaborately hatched, and four smaller figures, all but one in mere outline (pp. 129, 130). Bistre and wash, and white. H. 24½ cm., w. 17½ cm. Photo. Brogi 1663.

1853 —— No. 286 (cornice 62), Study for Mary and Elizabeth in Mr. Cornwallis West's Visitation. Ascribed to Ghirlandajo (p. 131). Photo. Brogi 1657. Verso: A Saint at his desk reading; candelabra. Pen, on yellowed paper. H. 18 cm., w. 14½ cm.

1854 —— No. 343 (cornice 87), A Nativity (p. 131). Pen and ink. Diameter 13 cm. Photo. Braun, Florence 211.

1855 —— No. 552 (cornice 107), Study for the Coronation of the Virgin in S. Francesco at Fiesole. Ascribed to Albertinelli (p. 131). Red and black chalks, on white paper. H. 28 cm., w. 28 cm. Photo. Brogi 1819; Braun, Florence 2.

1856 —— No. 555 (cornice 107), Six more than half-length figures of Saints—study for the lower part of the same Coronation. In the finished work the arrangement has been considerably altered (p. 131). Red and black chalks, on white paper. H. 14 cm., w. 28 cm. Photo. Brogi 1717; Braun, Florence 4.

1857 —— No. 157 (Cat. II.), Elaborate composition for a Conversion of Paul. Whatever qualities this may have had as drawing have disappeared under the pricking of the outlines. It may, however, have been Piero's. Pen and bistre and white, on pinkish ground. H. 26½ cm., w. 36½ cm.

1857^a —— No. 173 (Cat. II.), A Young Woman draped. Ascribed to Filippino (p. 129 note). Bistre and wash, on yellowish paper. H. 22 cm., w. 10 cm.

1858 —— No. 7^r, A cave at the side of a jagged cliff in a romantic wilderness. In front of the cave kneels St. Jerome. The figure and the garrulous scribbling are characteristic of Piero. This sketch served as a study for the next (p. 131). Pen and ink. H. 23½ cm., w. 20 cm.

1859 —— No. 403^r, The same subject as the last, but on a much larger scale and greatly elaborated both at the sides and below; on the whole, the most romantic and magnificent design for a landscape in the Florentine School (p. 131). The chalk is used in a way most characteristic of Piero. Black chalk, on white paper. H. 62 cm., w. 53 cm.

1859^a LILLE—MUSÉE WICAR. No. 269, Joachim in the Temple. Stands close to No. 1850^a, of which it is a simplified and at the same time more dignified version. Ascribed to Ghirlandajo (p. 128). Bistre, on reddish ground. H. 19½ cm., w. 23 cm. Photo. Braun, Lille 23.

1859^a LONDON—BRITISH MUSEUM. A sheet with various studies. The principal one is of the Madonna kneeling as she embraces the Child, while kneeling Saints and an Angel surround her. Below, another group of a Madonna seated on the ground with kneeling Saints. Both the motives point to a date scarcely earlier than 1500. Ascribed to Credi (p. 129). Pen and bistre, on paper tinted with bistre wash. H. 25 cm., w. 18 cm. Plate lxxxv.

1859^c — Sketch for an Ariadne—at least so interpreted by Mr. Colvin. Pasted on at either side a Nude. (p. 130). Pen and bistre. H. 14 cm., w. 25 cm.

1860 PARIS—LOUVRE. No. 2028, Head of an Old Man. Ascribed to Leonardo (p. 128). Black chalk heightened with white, on tinted ground. H. 20½ cm., w. 16½ cm. Plate lxxxiii.

1861 ROME—CORSI尼 GALLERY. No. 130522, Head looking up. Black chalk and white on ground washed yellow. Plate lxxxii. Verso: Profile of Man. This and front ascribed to Signorelli (p. 127). Black chalk and white, on white paper. Photo. Anderson 2775. H. 23 cm., w. 20 cm.

1862 TURIN—ROYAL LIBRARY. Head of an elderly, smooth-faced, bald-headed Man, looking down a little to left. In the precise character of the other heads by Piero, and like most of them ascribed to Signorelli (p. 128). Black chalk. H. 25 cm., w. 18 cm. Photo. Philpot 626.

1863 VIENNA—ALBERTINA. Sc. Róm. 103, Study for a Nativity. Ascribed to Credi (p. 130). Pen and ink, on white paper. H. 15 cm., w. 17 cm. Plate lxxxiv.

PIER FRANCESCO FIORENTINO (pp. 12, 13)

1864 BERLIN—PRINT ROOM. Copy of the figure of St. Bernard in Perugino's fresco of the Crucifixion in S. Maria Maddalena dei Pazzi. Also, in Pier Francesco's own more Benozzesque manner, a kneeling nun, and her head repeated on a larger scale. Catalogued as "School of Perugino," but goes with Pier Francesco's other drawings. Pen and bistre, and a little white. H. 21 cm., w. 26 cm.

1865 FLORENCE—UFFIZI. No. 46 (cornice 11), The Baptist standing in a niche, another sketch of the same with a scroll in his hand, and head of a young Monk. Pen, heightened with white. Verso: Various studies for a Christ in the Garden. Pen and bistre. H. 19 cm., w. 23 cm. Catalogued as "School of Fra Angelico."

1866 — No. 48 (cornice 11), Two heads of Monks, very Benozzesque. Pen and bistre, on brown paper. H. 20½ cm., w. 16 cm.

1867 — No. 86 (cornice 23), Three music-making Angels. Catalogued as Benozzo's, and ascribed by Morelli to Fiorenzo di Lorenzo, but the folds of the draperies betray Pier Francesco. Pen and white, on pink prepared paper. H. 16½ cm., w. 16½ cm. Photo. Braun, Florence 254, Brogi 1649.

1868 — No. 125 (cornice 47), Verso: To right an elderly Man seated, in type and character resembling certain figures in Benozzo's frescoes at S. Gimignano. In the middle a St. James in a niche. To the left a young King with a monstrance in his left hand. Between him and St. James a more rapid sketch after one of the Dioscuri of Monte Cavallo. Behind the King a landscape with a youthful horseman. Above, four or five lines of writing in a hand still Gothic, containing phrases of religious import. Soon after these sketches were made, the drawing fell into the hands of a pupil of Verrocchio's, who drew some heads on the recto, *q.v.* under No. 2694. Pen and bistre wash. Plate x.

1869 — No. 14 (Cat. II.), Study for a Visitation. Pen and ink heightened with white, on brown paper. H. 15 cm., w. 13 cm.

1870 — No. 15 (Cat. II.), The Madonna seated with the Child on her right knee, holding a bird. To either side a Saint, less finished. Below, the upper part of two heads. Ascribed to Baldovinetti. Pen and ink and wash with touches of buff, on brown paper. H. 23½ cm., w. 20 cm.

1871. — No. 18 (Cat. II.), Head of Child. Ascribed to Benozzo, and very Benozzesque. Bistre and white, on pink prepared paper. H. 13 cm., w. 10½ cm

1872 — No. 19 (Cat. II.), Head of a Saint, another of a Bishop, two hands, a youthful Nude, and a Child. Ascribed to Benozzo. Verso: Head of Monk. Pen, bistre and black chalk heightened with white, on pink prepared paper. H. 20½ cm., w. 23 cm.

1873 FLORENCE—UFFIZI. No. 22 (Cat. II.), Madonna and Child, head of Child, and two naked Children running. Ascribed to Benozzo. Bistre and white, on pink prepared paper. H. 18 cm., w. 24 cm.

1874 — No. 23 (Cat. II.), Head of Young Woman in bistre wash, and several small figures in black chalk. Ascribed to Benozzo. Pink prepared paper. H. 17½ cm., w. 16 cm.

1875 — No. 63 (Cat. II.), A female Saint kneeling turned to right, and a doe looking up to her. Pen, heightened with white, pricked for transfer. H. 17 cm., w. 15 cm.

1876 — No. 64 (Cat. II.), In a courtyard, a Youth being led away to prison. Here there is a touch of Pintoricchio's influence, most clearly visible in the young officer. Bistre heightened with white, on brown paper. H. 20 cm., w. 22 cm.

1877 — No. 110 (Cat. II.), Profile of Warrior, head of a Child, and two Gladiators. Pen and bistre, on brown paper. H. 16 cm., w. 24½ cm.

1878 — No. 121 (Cat. II.), An elderly Saint kneeling with arms folded over breast. Pen, on pink prepared paper. H. 15 cm., w. 9½ cm.

1879 — No. 136 (Cat. II.), The Angel Gabriel kneeling to right, and a separate sketch for St. Augustine kneeling. These are almost the best of Pier Francesco's drawings, and have a delicacy of touch that is unusual, although his. Pen and ink heightened with white. Verso: Head of a pretty Young Woman. Would seem a copy after a portrait by Credi. Pen and ink. H. 10½ cm., w. 13½ cm.

1880 — No. 138 (Cat. II.), Sketch for a Young Saint looking to left with right arm akimbo. Pen heightened with white, on brown paper. H. 11½ cm., w. 8 cm.

1881 — No. 139 (Cat. II.), The Baptist in long mantle with cross in left hand, pointing with his right. Close to Benozzo. Compare with No. 1865, also by Pier Francesco. Pen and wash heightened with white, on buff prepared paper. H. 17 cm., w. 8 cm.

1882 — No. 141 (Cat. II.), Sketch for a meeting of the Infant Christ and Baptist, with a Child asleep on the left. Pen and ink heightened with white, on brown paper. H. 18 cm., w. 24 cm.

1883 — No. 142 (Cat. II.), An Angel striding forward to right, being a study for one sustaining a *mandorla* in the air. Also, on larger scale, the head of the same Angel. Pen heightened with white, on buff prepared paper. H. 18 cm., w. 15½ cm.

1884 — No. 143 (Cat. II.), Tobias and the Angel. Also the Madonna enthroned, in almost Sienese hieratic attitude, with the Child clothed clinging to her veil. Verso: Gabriel flying in with arms crossed—again a Sienese motive. H. 19 cm., w. 26 cm.

1885 — No. 1093 (Cat. II.), The Virgin seated, with arms folded on her breast, leans forward as she receives the message of the Announcing Angel. He is on a smaller scale. On a much larger scale the Angel's head in profile. Pen and white, on brown paper. H. 20 cm., w. 16 cm.

1886 — No. 1094 (Cat. II.), Three male Saints, the middle one in a niche, the one to right being Peter. Pen and white, on pearly grey paper. H. 17 cm., w. 24½ cm.

1887 — No. 1097 (Cat. II.), The Apostle Paul, in lackadaisical Umbrian pose. Pen heightened with white. H. 28 cm., w. 15½ cm.

1888 — No. 1098 (Cat. II.), Study for an Annunciation, with both the figures kneeling. Pen and white, on pearly grey paper. H. 18 cm., w. 23½ cm.

1889 — No. 1099 (Cat. II.), St. Bartholomew, and a female Saint holding a dagger, she quite curiously archaic. Pen and white, on brownish paper. H. 17½ cm., w. 15 cm.

1890 — No. 1100 (Cat. II.), A female Saint holding in her right hand a palm of martyrdom. Pen and white, on brownish paper. H. 28 cm., w. 11½ cm.

1891 — No. 14497 (Cat. II.), Head of a bright-eyed Child. Pen and bistre wash. H. 9½ cm., w. 7 cm.

1892 — No. 14507 (Cat. II.), Head and shoulders of a Child reaching out its arms, no doubt a study for a Madonna and Child. Black chalk on brown paper. Pricked for transfer. H. 17 cm., w. 13 cm.

1893 — No. 14510 (Cat. II.), St. Bartholomew standing, holding an open book in his right hand, and a knife in his left. Charcoal, pen and white, on brown paper. H. 28 cm., w. 18 cm.

1894 — No. 14511 (Cat. II.), A seated Evangelist. Charcoal, pen and white, on brown paper. H. 23 cm., w. 15 cm.

1895 — No. 14512 (Cat. II.), A youthful figure with open book, and sword, intended for a St. Paul. Charcoal, pen and white. H. 19 cm., w. 13 cm.

1896 — SANTARELLI COLLECTION. No. 1 (Cart. I.), Study for a Madonna and Joseph seen to above the

knees adoring the Child, who lies on a parapet in the exact attitude of a Lorenzo di Credi child. Pen and ink, heightened with white, on brown paper. H. 17½ cm., w. 19 cm.

1897 LONDON—BRITISH MUSEUM. Two drawings on the same mount. Two Saints, each holding a book. H. 15 cm., w. 18 cm. Three Saints, one being Peter, and a kneeling Donor. Ascribed to Masolino. Bistre and white. H. 14 cm., w. 28 cm.

SCHOOL OF PIER FRANCESCO FIORENTINO

1898 FLORENCE—UFFIZI. No. 146 (Cat. II.), St. Michael between two female and two male Saints. This at first glance seems like Pier Francesco's own, but looking closer one perceives that the younger female Saint is already Beccafumesque. We may safely assume, then, that this drawing was made by a pupil of Piero's at S. Gimignano. Was this pupil Vincenzo Tamagni? Pen and bistre, on brown prepared ground. H. 16 cm., w. 24 cm.

PIOMBO (See SEBASTIANO)

ANTONIO POLLAJUOLO (pp. 16-31)

1899 CHANTILLY—MUSÉE CONDÉ. Head of an oldish smooth-faced Man, open-mouthed, and with a look of pain (p. 28). Black chalk, on brown paper. H. 19 cm., w. 14 cm. Photo. Braun, B. Arts 170.

1900 FLORENCE—UFFIZI. Back of No. 73, Cartoon for The Charity (pp. 27, 28). Black chalk, heightened with white, on the planed panel. Nearly the size of life. Plate xv., reduced.

1901 —— No. 95 (cornice 31), Adam (p. 28). Pen and bistre wash. H. 28 cm., w. 18 cm. Plate xvi.

1902 —— No. 97 (cornice 31), Eve spinning. This and the Adam used to pass as Signorelli's, and were first ascribed correctly by Morelli (p. 28). Pen and bistre wash. H. 27½ cm., w. 18½ cm. Plate xvii.

1903 —— No. 699 (cornice 29), Study for a Baptist, and various separate sketches for the hands and legs of the same. To proofs that Morelli gave when ascribing this drawing to Antonio may be added the fact that at the bottom of the sheet are two or three words in Antonio's unmistakable handwriting (p. 27). Pen and bistre, but one of the hands on a larger scale than the others, in black chalk. H. 28 cm., w. 19½ cm. Plate xiv.

1904 —— No. 942 (cornice 29), Study for a reliquary or monstrance, signed *Antonio del Polajuolo, horafo* (p. 27). Pen and bistre wash. H. 27 cm., w. 18½ cm. Photo. Braun, Florence 319.

1905 LONDON—BRITISH MUSEUM. Hercules and the Hydra (p. 27). Pen and bistre. H. 23 cm., w. 16 cm. Plate xiii.

1906 —— A Prisoner brought before a Judge. Eight nude figures (pp. 28, 29). Pen and bistre, on background coloured dark. H. 37 cm., w. 69½ cm. Plate xviii.

1907 MILAN—SIGNOR GUSTAVO FRIZZONI. Sketch for Sebastian in Antonio's Martyrdom of St. Sebastian in London (National Gallery, No. 292). In the painting the position has been reversed (p. 29). Pen and bistre. H. 23 cm., w. 9 cm. Reproduced as plate 2 in Frizzoni's "Collezione di quaranta disegni scelti dalla raccolta del Senatore Giovanni Morelli," Milan, Hoepli, 1886.

1908 MUNICH—PRINT ROOM. Study for the monument to Francesco Sforza. Perhaps from Vasari's collection (p. 29). Bistre and pen, on background coloured dark, except lower part, where white paper shows. H. 23 cm., w. 21 cm. Photo. Bruckmann 143.

1909 VIENNA—ALBERTINA. S. R. 37, Two Men conversing (pp. 16, 17, 27). Pen and bistre wash. H. 27½ cm., w. 21½ cm. Plate iv. of Part II. of Wickhoff's Albertina Catalogue. The drawing has been added to on the right, and the figure of the younger man completed by a later hand. It is possible that they were intended for a group of men conversing in an Adoration of the Magi. (See Nos. 1937 and 1932.)

1910 WILTON HOUSE—THE EARL OF PEMBROKE. Fragment of the original cartoon consisting of the three figures on the extreme right for the engraving executed by a follower of Antonio's, representing Hercules overcoming the Giants (p. 29). Pen and bistre, on dark background. H. 23½ cm., w. 19½ cm. Plate 17 of Messrs. P. and D. Colnaghi's Publication of the Wilton House Drawings, edited by Prof. S. A. Strong.

SCHOOL OF ANTONIO POLLAJUOLO (pp. 30, 31)

1911 BERLIN—PRINT ROOM. A nude Archer, school copy, perhaps by the hand that did Nos. 1927 and 1933 after an original by Antonio. The original may have served for a Martyrdom of St. Sebastian, although scarcely for the picture in the National Gallery. In the Poldi-Pezzoli Museum at Milan there is a predella with that subject ascribed to Antonio, wherein the action of this figure is copied exactly. This mediocre picture must have been painted by a person who had the felicitous idea of combining the styles of Pollajuolo and Credi (p. 31). Pen and bistre. H. 26 cm., w. 18 cm.

1912 —— HERR VON BECKERATH. Copy of Antonio's original cartoon for the embroidery, representing the Baptist in the wilderness preaching. Faithful but niggling, and almost mechanical (p. 17). Pen and bistre wash. H. 28 cm., w. 23 cm.

1913 —— Copy with very slight variations after the Hercules only, in Antonio's Hercules and Nessus of the Jarves Collection (No. 64) at New Haven. That this is a copy treated in an almost frivolous, decorative spirit will have to be admitted by all who know Antonio in general, who know the painting in question, and who have a feeling for line both as function and as rhythm. So far as I am aware, it seems to have passed unobserved that Albert Dürer in his Hercules and the Stymphalian Birds (Nürnberg, Germanic Museum, No. 205) used this figure without making any essential change. Nor is it improbable that his entire acquaintance with Pollajuolo's picture was derived from the sheet before us. Pen and bistre wash, pricked for transfer. H. 39 cm., w. 26½ cm.

1914 FLORENCE—UFFIZI. No. 78 (cornice 45), Youthful Nude in attitude of drawing a bow. Ascribed to Piero, but done in imitation of Antonio by the hand that drew No. 1916, *q.v.* Pen and bistre wash. H. 15½ cm., w. 13½ cm. Photo. Philpot 1447.

1915 —— No. 98 (cornice 40), Poor copy after the original cartoon for the embroidery, now in the Opera del Duomo, representing the Expulsion of Zachariah from the Temple. Pen and bistre. H. 32½ cm., w. 22 cm.

1916 —— No. 100 (cornice 43), Elderly male Nude reclining on his right elbow, holding out his left arm. Ascribed to Piero, but copy after lost original by Antonio, perhaps by the hand that copied Herr von Beckerath's Hercules. Pen and bistre wash. H. 21 cm., w. 25 cm. Photo. Philpot 2843.

1917 —— No. 110 (cornice 42), Two Nudes. Copy after Antonio. Pen and bistre. H. 19½ cm., w. 16½ cm.

1918 —— No. 246 (cornice 42), Two Nudes and a Child. Copy after Antonio. Pen and ink. H. 17 cm., w. 26 cm.

1919 —— No. 260 (cornice 32), Four Gladiators. Contemporary imitator of Antonio, but not a pupil. Photo. Brogi 1700. Verso: Three Nudes, one of whom is an archer. Photo. Brogi 1808. Bistre and white, on reddish buff ground. H. 19½ cm., w. 27½ cm.

1920 —— No. 261 (cornice 34), Sketch for allegorical figure of Justice. See below, No. 1928. Pen and bistre wash. H. 10½ cm., w. 8 cm. Photo. Brogi 1704.

1921 —— No. 262 (cornice 34), Sketch for allegorical figure of Prudence. See below, No. 1928. Pen and bistre wash. H. 12 cm., w. 7½ cm. Photo. Brogi 1704.

1922 —— No. 263 (cornice 34), Sketch for allegorical figure of Force. See below, No. 1928. Pen and bistre wash. H. 10 cm., w. 7 cm. Photo. Brogi 1704.

1923 —— No. 265 (cornice 34), St. Andrew in a niche. See next. Pen and bistre wash. H. 13 cm., w. 6 cm. Photo. Brogi 1703.

1924 —— No. 266 (cornice 34), St. James in a niche. This and the last by some distant follower of the Pollajuolo. Pen and bistre wash. H. 13½ cm., w. 8 cm. Photo. Brogi 1703.

1925 —— No. 267 (cornice 34), Two male Nudes erect, and one draped figure seated. Photo. Brogi 1699. Verso: Four sketches of a herma. Photo. Brogi 1545. This sketch was drawn perhaps by the hand which did No. 1949. Pen and ink. H. 19½ cm., w. 24½ cm.

1926 FLORENCE—UFFIZI. No. 269 (cornice 42), Various Nudes by the hand that drew No. 1925. Photo. Brogi 1701. Verso: Two Nudes, faithful copies after admirable originals by Antonio. The one on the left with ribbons in his hair, and his hand on a shield, is very close to one of the figures in the British Museum design of nudes. The one in profile to left was copied by Pintoricchio also, and the copy occurs in the "Venice Sketch Book." H. 28 cm., w. 20½ cm.

1927 — No. 275 (cornice 34), A Youth dressed in the costume of the time, looking up in attitude of prayer or supplication. School copy after a lost original by Antonio (p. 31). Pen and ink. H. 27½ cm., w. 17½ cm. Photo. Brogi 1697.

1928 — No. 276 (cornice 34), A Pope enthroned, blessing. This and Nos. 1920-1922 are by the same hand, certainly not Antonio's, and probably not Piero's. The figures seem like variations upon those on the Tomb of Innocent VIII., at St. Peter's in Rome. Pen and bistre wash. H. 20 cm., w. 11½ cm. Photo. Brogi 1702.

1929 — No. 278 (cornice 29), An Angel from a high platform pours out gold to beggars. One of the beggars has one child clinging to him, and on his shoulder another who reaches out for the coins. Another beggar hobble up on his crutch and is followed by an Angel. An excellent school version of an original that must have been of exquisite quality. Pen and bistre. H. 12½ cm., w. 17 cm. Photo. Braun, Florence 330.

1930 — No. 279 (cornice 34), Three Nudes attacking a Centaur. Tame school version of an excellent motive by Antonio. Pen and bistre. H. 14 cm., w. 12 cm. Photo. Braun, Florence 331.

1931 — No. 357 (cornice 31), The Baptist pointing. Contemporary copy after a drawing by Antonio (p. 31). Pen and bistre. H. 34 cm., w. 23 cm. Photo. Brogi 1705.

1932 — No. 369 (cornice 34), An old King almost prostrate on the ground, with a negro boy holding up his train. Copy of an admirable study for an Epiphany (p. 17 note). Pen and bistre wash. H. 13 cm., w. 23 cm. Photo. Philpot 599.

1933 — No. 370 (cornice 30), Two studies of the same youthful model, dressed in the costume of the time. We see him once reclining, and the second time pensively seated. Copy by the hand which did No. 1927, after lost originals by Antonio. Pen and bistre. H. 37 cm., w. 29 cm. Photo. Brogi 1807.

1934 — No. 101 (Cat. II.), Cartoon for a St. Jerome. This was engraved by an inferior contemporary of Pollajuolo's, and a reproduction of the engraving may be seen in the second volume of Morrona's "Pisa Illustrata" (p. 30). Pen and bistre. Pricked for transfer. H. 37 cm., w. 53 cm.

1935 — No. 102 (Cat. II.), A Young Man in a determined attitude, with arms folded, turns away, and is seen in less than profile to right. Copy after Antonio. Black chalk. H. 25 cm., w. 12 cm.

1936 — No. 109 (Cat. II.), Decapitation of a Saint, probably the Baptist—a composition of five nude figures, school version of fine design by Antonio. Silver-point and white, on greyish green prepared paper. H. 22½ cm., w. 35 cm.

1937 — No. 2299 (Cat. II.), A Young King in profile to left, holding a chalice in his hand, and behind him three men conversing. This is a dry but accurate copy after part of a design by Antonio for an Adoration of the Magi, a composition which we already have encountered in the copy of the old King prostrate at the Virgin's foot (No. 1932) (p. 17 note). The figures now before us recall as do no other by Pollajuolo, Baldovinetti and even Pesellino, whence we may infer that the design which they represent was a very early work. Pen and ink. H. 33 cm., w. 26½ cm. Photo. Philpot 378.

1938 — No. 14492 (Cat. II.), A right arm. Pen and ink. H. 11 cm., w. 6 cm.

1939 — No. 14493 (Cat. II.), Male torso seen from behind. Pen and ink. H. 20 cm., w. 13 cm.

1940 — No. 14494 (Cat. II.), Three arms. Pen and ink. H. 19 cm., w. 13 cm. The three last drawings are by the same hand, probably the one that did Herr von Beckerath's Hercules and No. 1916, and like those these are no doubt copies after Antonio.

1941 and 1942 — No. 14531 and No. 14532 (Cat. II.), Two fragments, wretchedly copying a lost composition by Antonio, representing, in many nude figures, a battle of horse and foot. Pen and ink. No. 14531, H. 40½ cm., w. 30 cm. No. 14532, H. 39 cm., w. 29½ cm. Photo. Philpot 1921.

1943 — SANTARELLI COLLECTION. No. 9, Magnificently powerful head of a bearded Man, with high cheek bones and firm mouth. It is not easy to determine whether this drawing, which certainly is a copy, was done after an original by Pollajuolo while under Castagno's influence, or by the latter master himself. Bistre wash. H. 14½ cm., w. 10 cm.

1944 HAMBURG—KUNSTHALLE. Combat of two Centaurs (p. 30). Pen and bistre, on brown paper. H. 25 cm., w. 37 cm. Plate xx.

1945 LONDON—HERTFORD HOUSE. School copy after a design, consisting of eleven nude figures, by Antonio for the mourning over a dead person. An inferior copy may be seen at Munich (p. 30). Pen and bistre wash. H. 27½ cm., w. 44 cm.

1946 MILAN—AMBROSIANA—LIBRO RESTA. Nude Man bearing a mace. Coarse outlines and poor. Pen and bistre.

1947 MUNICH—PRINT ROOM. The Crucifixion, an elaborate composition with many figures. The original must have been of the value almost of Antonio's Combat of Nudes. This copy is good, but by a hand somewhat inferior to the one which executed that of the Entombment at Hertford House. Bistre and wash. H. 31½ cm., w. 24½ cm.

1948 OXFORD—CHRIST CHURCH LIBRARY. Full-length figure of Dante (p. 31). Pen and bistre. H. 26 cm., w. 9 cm. Plate xxii.

1949 PARIS—LOUVRE. No. 2003, Three nude figures, and two arms. Far too feeble for originals, despite the almost contemporary inscription:—*Antonii Jacobi excellentissimi ac eximi piatoris sculptorisque praestantissimi hoc opus est.* Pen and ink. Photo. Giraudon 54.

1950 —— MONSIEUR LÉON BONNAT. A Nude with folded arms (p. 31). Pen and bistre. H. 26 cm., w. 8 cm. Plate xxi.

1951 TURIN—ROYAL LIBRARY. No. 15591, Two Nudes, the one prostrate, and the other trampling on his neck, and pulling his arm. Feeble school version of fine design. Pen and ink.

1951^A WILTON HOUSE—LORD PEMBROKE. A horse in profile to left, drawn in outline and annotated with indications of measurements and proportions. Ascribed to Verrocchio, but the handling connects it with Antonio, and the quality with more than one other drawing of his school. Pen and ink. H. 24½ cm., w. 29 cm. Plate 58 of Messrs. P. and D. Colnaghi's Publication of the Pembroke Drawings, edited by Prof. S. A. Strong.

PIERO POLLAJUOLO

1952 FLORENCE—UFFIZI. No. 14506 (cornice 43), Cartoon for head of Fides (p. 30). Black chalk rubbed with red. H. 20 cm., w. 17 cm. Plate xix.

1953 —— No. 763^o (cornice 48), A horse standing in profile to right. Below, the head of a bald, smooth-faced elderly Man, ascribed to Verrocchio (p. 30). Silver-point, on pink prepared paper. H. 20 cm., w. 27 cm.

PONTORMO (pp. 303—327)

1954 BERLIN—HERR VON BECKERATH. Study of a Man seen slightly sideways. The finished parts in red and the less finished in black chalk. H. 36½ cm., w. 23½ cm.

1955 BUDA-PESTH.—NATIONAL GALLERY. Vol. III., No. 19, A high lunette, within which we see a man holding a score, and three others reading out of it over his shoulder, all singing. Early. Ascribed to Andrea del Sarto. Red chalk. Plate 473 of Albertina Publication.

1956 CHANTILLY.—MUSÉE CONDÉ. No. 103, Portrait of a Youngish Woman seated turning slightly to left, but the head seen full face. Her left arm rests on her chair. Her right hand touches her left wrist. It is ascribed to Andrea, and Morelli ("Kunstchr.") attributed it to Puligo. Nevertheless it is distinctly Pontormesque, as the arrangement, the somewhat puffy modelling, and the folds go to prove. I am inclined to believe that it is by Pontormo himself, although the drawing of the hands is far from exemplary. Red chalk. H. 19½ cm., w. 16 cm. Photo. Braun, B. Arts 86.

1957 CHATSWORTH—THE DUKE OF DEVONSHIRE. Portrait of Youngish Man with glove in right hand, and left hand resting on knee. The action seems inspired by Michelangelo's Duke Giuliano. The quality is of Pontormo's best (p. 323). Black chalk.

1958 DIJON—MUSEUM. No. 819, Profile of an Old Man, and a hand. Excellent. Red chalk, on pink prepared paper.

1959 DRESDEN—PRINT ROOM. Draped Man in profile to left kneeling. Verso: Front view of male Nude. Red chalk. This sheet belongs to Pontormo's earlier middle period.

1960 FLORENCE—UFFIZI.* No. 122^o (cornice 181), Head of a morose Youth. Red chalk. H. 10 cm., w. 9½ cm.

1961 — No. 272 (cornice 156), Study of a Child, catalogued as Andrea's and as for his Charity, but really Pontormo's, as both the forms, the quality, and the stroke prove. It is of course from his early years when he was nearest to Andrea. Red chalk. H. 22½ cm., w. 15 cm. Photo Philpot 71.

1962 — No. 300 (cornice 181), Study for a Deposition from the Cross, in a lunette. Christ reclines with His head and shoulders in the lap of a disciple, as in Andrea's Pitti "Pieta." Another disciple, also nude, kneels behind. To the right is seen Mary fainting into the arms of two women. There is good action in this fine composition (p. 320). Its date is about 1530. Red chalk. H. 16½ cm., w. 33 cm.

1963 — No. 341 (cornice 162), A young nude Female stooping slightly as she holds, joined over her loins, a slight drapery. With her left hand she touches one of her tresses. Beside her, a lively child about to rush off to the left. This charming study is catalogued as a preparatory sketch by Andrea for his Scalzo Charity. But the stroke and modelling are far too feeble for him, and to the knowing eye every bit of this design so clearly betrays the hand of Pontormo, that it is surprising that it has never before been ascribed to him. The woman's face has the long oval that we know in his St. Veronica in the Pope's chapel at S. Maria Novella, in the Madonna formerly at S. Michele, in more than one figure in the Annunziata fresco, and elsewhere. The chubby child is Pontormo's typical one. But, better than a signature, are the hands, all three of them being, one more than the other, intimately characteristic of our artist. No doubt when making this design, Pontormo had Andrea's Charity in mind, and indeed the action of the child is taken, although reversed, from one on the right in that composition. It is not improbable, moreover, that our group was drawn while Pontormo was still with Andrea in 1512-1513 (see p. 276 note), and on acquaintance with the latter's original design for the fresco. As for the subject, it must be a Venus getting out of the bath, with Cupid gambolling by her side. Red chalk. H. 39 cm., w. 18 cm. Photo. Alinari 379.

1964 — No. 414 (cornice 99), Portrait bust of a pleasant, although somewhat masculine, Young Woman, with her left arm resting on a table and the right folded across the other. Red chalk. H. 39 cm., w. 26½ cm. Plate clxxiii. Owing doubtless to the arrangement of the arms, this splendid design is still catalogued as Leonardo's. Morelli ascribed it to Bacchiacca, and German critics to Franciabigio. But many years ago its real authorship was recognised by Signor Enrico Costa. Indeed, this attribution is so obvious that nothing short of total ignorance of Pontormo as a draughtsman and as a painter could fail to assign this portrait to him at sight. Who but he has just these hands and this ear? And who else has features modelled in exactly this manner? Its date can scarcely be before 1525 (p. 323).

1965 — No. 4170 (cornice 529), Design for an oval decoration, containing the arms of Pope Leo X. supported by one male nude and one draped female figure, each bending away from the other. Doubtless done in connection with that Pope's famous visit to Florence in 1513. Pen and ink. H. 18 cm., w. 21½ cm. Plate clxix.

1966 — No. 4180 (cornice 529), St. Philip and another Saint leaning away from one another. Between them, over a chalice, the Medici arms. Design of the same kind as the last. Pen and ink. Oval. H. 15½ cm., w. 18 cm.

1967 — No. 440 (cornice 181), Study for the portrait bust of a Middle-aged Man, almost in profile to right. Two other studies for the same subject may be seen in the Corsini Gallery in Rome (No. 2349). Red chalk. H. 19½ cm., w. 15½ cm.

* Many of the more interesting of the following drawings—all such as have the words "Photo. Houghton" after their descriptions—have been photographed in the size of the originals by Mr. Edmund Houghton, and are to be had of him at his address, 7 Via Tornabuoni, Florence. In ordering, the numbers of the Uffizi Catalogue as here given should be used.

1968 FLORENCE—UFFIZI. No. 441 (cornice 181), Study for a St. Jerome kneeling in fervent prayer. Suggested perhaps by Leonardo's picture now in the Vatican. The style points to about 1520 or later, and as the design is squared for enlarging, a painting corresponding to it probably was executed. Verso: A nude female lying on her stomach, but with chest resting on her elbows. Red chalk. H. 26½ cm., w. 19½ cm.

1969 — No. 442 (cornice 185), Three magnificent male Nudes, one of them seen from the back, and all marching forward buoyantly to left. Early and admirable. Red chalk. H. 42 cm., w. 26 cm. Photo. Houghton; Brauna, Florence 336.

1970 — No. 443 (cornice 181), Portrait of Youth down to knees, wearing a flat cap and a plain mantle falling from his shoulders, holding in his right hand a horn, upon which he has just been playing. Very direct and sweet (p. 324). Verso: Knee-length portrait of a bearded Ecclesiastic, with his left hand on his breast, and his right at his side. Quiet and intimate. Red chalk. H. 27 cm., w. 19½ cm. Photo. Houghton.

1971 — No. 445 (cornice 189), Study for one of the floating Angels in No. 1984, but more undisguisedly Raphaelesque. Pen and ink. H. 16 cm., w. 27 cm.

1972 — No. 446 (cornice 181), Rapid and graceful jotting for a reclining Venus with a Cupid. See No. 2005. Pen and wash. H. 9½ cm., w. 14 cm.

1973 — No. 448 (cornice 180), Study for the Virgin in a fresco representing the Annunciation in the Capponi Chapel at S. Felicità. She stands by her faldstool with her left hand upon it, and turns sharp round to the left at the sound of the Angel's voice. Red chalk, squared for enlarging. H. 39 cm., w. 21½ cm.

1974 — No. 449 (cornice 181), Study for the portrait bust of a Youth, leaning forward slightly, and with arms folded across his lap. He looks out of deep sweet eyes (p. 324). Red chalk. H. 24½ cm., w. 14½ cm. Plate clxxv.

1975 — No. 452 (cornice 182), Study for the knee-length portrait of a Youth, rather effeminate in dress, although scarcely in features or expression. He resembles the charming portrait at Lucca (photo. Alinari 8459), enough to make one wonder almost whether this be not a study for that (p. 324). Red chalk, squared for enlarging. H. 33 cm., w. 21 cm.

1976 — No. 453* (cornice 529), Study for a decorative composition in a lunette for a fresco at Poggio à Cajano. See the next (p. 310). Pen and wash. H. 19 cm., w. 38 cm.

1977 — No. 454 (cornice 529), Another study for the same purpose (p. 310). Pen and wash. H. 19 cm., w. 38 cm. Plate clxx. I have said in the text regarding these two designs that they could not have been made for the lunette which was executed, and that they must have been intended for the one opposite, taken in hand after the siege of Florence. To what I have there said in proof of the later date it should be added that the shield under the window in No. 1976 has an advanced Cinquecento shape, and the further and more important comment that the style of drawing is late. The most obvious characteristic of Pontormo's middle period is the mannered way of giving accent to his figure by the excessive swelling of their limbs, a characteristic displayed in both these sketches, particularly in No. 1977.

1978 — No. 459 (cornice 190), Elaborate study for a complete picture representing the infant Baptist sitting on a draped rock in a wood. Photo. Philpot 1390. Verso: The Virgin, sketch for a figure in a Crucifixion. Pen and ink. H. 32 cm., w. 22½ cm.

1979 — No. 460 (cornice 182), Study for the Louvre altar-piece, but without the cartouche containing the procession of the Florentine Government. St. Anne has the Madonna on her lap. To the right stands St. Benedict with St. Philip appearing above him; to the left, St. Peter with St. Sebastian above him (p. 320). Pen and bistre, squared for enlarging. H. 24½ cm., w. 18 cm. Plate clxxi.

1980 — No. 461 (cornice 182), Four draped female figures for a Visitation. Squared for enlarging, and probably painted, but it is not known where or for whom. Later middle period. Black chalk. H. 32 cm., w. 24 cm. Photo. Philpot 1391.

1981 — No. 462 (cornice 182), Various spectral figures sprawling and wriggling on the ground, doubtless for the fresco of the Resurrection painted in Pontormo's last years, in the choir of S. Lorenzo (p. 326). Black chalk and wash. H. 15½ cm., w. 28 cm.

1982 — No. 463 (cornice 182), Study for the knee-length portrait of a Soldier in simple jerkin, with strap

for belt and left hand on pommel of sword. A remarkably personal yet direct presentment. Vasari speaks of a portrait of a Francesco Guardi in soldier's dress done during the siege of Florence. The person in our sketch has nothing of the professional military swagger, and the style of drawing would bear out the date of the siege. Possibly, then, this is the sketch for that painting (p. 324). Photo. Houghton. Verso: Two hastier sketches for the same figure, squared for enlarging. Black chalk. H. 25 cm., w. 20 cm.

1983 FLORENCE—UFFIZI. No. 465 (cornice 179), Study for a Creation of Eve. Despite the pitifully inadequate treatment of the subject as drawing, this design is not yet in Pontormo's latest manner, and therefore not for the fresco painted at S. Lorenzo. Red chalk. H. 42 cm., w. 31½ cm. Photo. Philpot 1392.

1984 — No. 526 (cornice 189), The Eternal commanding Noah to build the Ark. Copied rapidly from the Raphaelesque composition in the Loggia of the Vatican. One of Pontormo's best pen-drawings. Pen and ink. Photo. Brogi 1564. Verso: Study for a flying Putto holding a ribbon between his outstretched hands. Red chalk. H. 31 cm., w. 25 cm.

1985 — No. 654 (cornice 183), A Child's head tossed back a little to the left, and laughing. Study for the Child in the altar-piece formerly in S. Michele Visdomini, and last heard of in the collection of the late Mr. Doetsch. Black chalk. Photo. Braun, Florence 388. Verso: A cast of drapery. Red chalk. H. 21½ cm., w. 17 cm.

1986 — No. 671 (cornice 186), Five charming Putti, two reclining and the others flying. Doubtless for some ceiling decoration, perhaps, although not probably, for the one in the Pope's Chapel at S. Maria Novella, and at all events of that early date. Photo. Alinari 55. Verso: Four flying Putti, a little more sketchy than the last. Pen and ink. H. 40 cm., w. 28 cm.

1987 — No. 672 (cornice 188), Three nude Youths in strange attitudes. Mannered but admirable, with the quality and contours of such a modern artist as Manet. Fairly early (p. 314 note). Red chalk. H. 37½ cm., w. 28 cm. Photo. Houghton.

1988 — No. 675 (cornice 184), Three male Nudes in cowering or sitting postures, suggested, perhaps, by certain figures in Michelangelo's Bathers. Noticeable are two of the faces, which seem hacked to pieces, an inexplicable trick which Pontormo affected. Toward 1530. Red chalk. H. 21 cm., w. 26 cm. Photo. Braun, Florence 338.

1989 — No. 1210 (cornice 189), A reclining Nude, with the right arm falling limp. Somewhat timid. A study, perhaps, for that composition of a Dead Christ, for which No. 2001 offers a much more interesting sketch. Red chalk. H. 15 cm., w. 22½ cm.

1990 — No. 1485 (Cat. II), A Child resting on a dolphin. Red chalk. H. 14 cm., w. 20 cm.

1991 — No. 1564 (cornice 529), A design for arabesques. H. 27½ cm., w. 19½ cm. Photo. Braun, Florence 339.

1992 — No. 6511 (cornice 183) A Putto straddling a bird, with his left hand held up in triumph, and every limb stretched to the utmost. Done certainly in connection with the decoration of Poggio à Cajano, but in the one lunette that was painted it does not occur, although the sketch is squared for enlarging (p. 314 note). Black chalk. H. 10 cm., w. 22½ cm.

1993 — No. 6512 (cornice 183), A Putto seated on a wall, with his right leg drawn up, and the corresponding arm held up. Companion to the last (p. 314 note). Black chalk. H. 22 cm., w. 11 cm.

1994 — No. 6554 (cornice 184), A nude Child pointing with his right hand, his left hand touching his knee. Study, but in reversed direction, for the infant Baptist in the altar-piece formerly at S. Michele Visdomini (p. 314 note). Red chalk. H. 28½ cm., w. 20 cm. Photo. Houghton.

1995 — No. 6587 (cornice 181), Portrait bust of Youngish Man with the head thrown back a little, study for the head on the extreme right in the altar-piece at S. Felicità (p. 322). Red chalk. H. 15 cm., w. 11 cm.

1996 — No. 6667 (cornice 183), Study for the portrait of a Boy seen from the side but turning his face toward us. Smaller sketch for the action of the head, very graceful and flower-like (p. 324). Red chalk. H. 29½ cm., w. 27 cm.

1997 — No. 6671 (cornice 182), An arched composition for a fresco, the lower right corner of which overhangs a door. It represents, in many small figures, Christ being nailed to the Cross, and is interesting as an arrangement, full of freakishness and originality (p. 321). It is squared for

enlarging, and probably was executed, but it is not known where. Middle period. Black chalk. H. 17 cm., w. 16½ cm. Photo. Houghton.

1998 FLORENCE—UFFIZI. No. 6672 (cornice 183), Numerous small Nudes for a composition representing the Rape of the Sabines. Very close to Andrea, and quite early. Red chalk. H. 18 cm., w. 28½ cm.

1999 —— No. 6673 (cornice 189), Study for a reclining Shepherdess, the one next to the window on our right in the lunette at Poggio à Cajano (pp. 314 note, 317). Photo. Houghton. Verso: Study for reclining the Shepherdess to the right of the one for which the last is a study. Both are free and powerful as draughtsmanship. Photo. Houghton. Black chalk. H. 25 cm., w. 34½ cm.

2000 —— No. 6674 (cornice 183), Half-length figure of a curly-headed youthful Nude leaning on his right elbow, and looking out a little to left. Study for one of the Evangelists in the Capponi Chapel at S. Felicità. Black chalk. H. 20 cm., w. 16½ cm.

2001 —— No. 6691 (cornice 189), Study from the model of a sleeping male Nude propped up with pillows, the right arm extended, and the left falling on the lap. Also two smaller sketches for a figure in somewhat similar position, but closer to Michelangelo's reclining figures on the Medici Tombs. Obviously this sketch was for a dead Christ, and probably for the work for which we have other sketches here, for instance No. 2174 (p. 320). Verso: A male Nude walking forward with head tossed back and right arm held out. Singularly close to Andrea, although of course more perfunctory. Red chalk. H. 26½ cm., w. 41½ cm. Photo. Alinari 239.

2002 —— No. 6698 (cornice 187), Sketch for the portrait of a Man in artisan's clothes sitting with his left arm on a table, and his right hand resting on his knees. Also a separate sketch for a left hand holding a bit of folded paper. Distinguished, yet without stiffness. From Pontormo's middle years (p. 323). Black chalk. H. 38½ cm., w. 25½ cm. Plate clxxiv.

2003 —— No. 6729 (cornice 183), Half-length figure for a Madonna holding the Child. Squared for enlarging and probably executed. The painting must have resembled such a picture as the small altar-piece in the Uffizi still ascribed to Rosso (No. 1177). Black chalk. Verso: Two spectral heads, male in black, and female in red chalk. H. 25 cm., w. 19 cm.

2004 —— No. 6744 (cornice 180), Sketch from the model for a Nude Male kneeling in profile to left with hands clasped. Study for the draped St. Francis in the altar-piece formerly at S. Michele Visdomini (p. 314 note). Photo. Houghton. Verso: Study but in reversed order for the infant Baptist in the same picture. Identical with the red chalk study No. 1994, but much bolder. Black chalk and white. H. 28 cm., w. 21 cm.

2005 —— No. 444 (Cat. II.), Slight sketch for a reclining Venus seen from the back, but showing her full face, a variant upon another jotting with the pen, No. 1972. Black chalk. H. 10 cm., w. 14 cm.

2006 —— No. 447 (Cat. II.), Two rather lackadaisical draped figures, one of them pouring water out of a basin. These served perhaps for a composition, a sketch for which exists in this collection (No. 1997). It is for a Christ being nailed to the Cross, and the pouring figure occurs there, above on the left. Red chalk. H. 31 cm., w. 19 cm.

2007 —— No. 450 (Cat. II.), A Young Man wearing a short tunic standing with his left hand around a staff. Black chalk. H. 34½ cm., w. 15½ cm.

2008 —— No. 451 (Cat. II.), Study for the bust of an Old Woman with a mantle draping her head and shoulders. Simplicity itself as composition, beautifully constructed, and boldly drawn (p. 324). Black and white chalks, on brown paper. H. 40½ cm., w. 30 cm.

2009 —— No. 458 (Cat. II.), Study of winged Putti, flying birds, and, in a cartouche drawn with the pen, six tiny Putti flying one after the other. Probably not later than 1530. Altogether charming. Black chalk. H. 17 cm., w. 26 cm.

2010 —— No. 6438 (Cat. II.), Study for a Madonna with the Child to the left, and the infant John to right. The types recall both the Corsini (Florence) and Louvre pictures. Ascribed to Andrea. Red chalk, on pink prepared paper. H. 8 cm., w. 15 cm.

2011 —— No. 6503 (Cat. II.), A headless draped male figure, and portrait head of an elderly Woman. The latter, although half effaced, is still full of spirit and individuality. Latish. Red chalk. H. 25 cm., w. 16½ cm. Photo. Houghton.

2012 —— No. 6504 (Cat. II.), Summary, but large and splendid sketch of a Nude lying on his face with the right leg drawn back on the right side. The head is almost hidden by the arm. Photo. Houghton.

Verso: Eight more or less spectral heads, two of them in ink, and a small Nude. Middle period. Black chalk. H. 25 cm., w. 41 cm.

2013 FLORENCE—UFFIZI. No. 6505 (Cat. II.), Sprawling youthful male Nude lying on his side and yelling. A caricature of Michelangelo's Titus, but intended perhaps for the S. Lorenzo frescoes, and certainly of that date. Black chalk. H. 26½ cm., w. 40½ cm.

2014 — No. 6506 (Cat. II.), Study of the lower part of very slender Female, nude below the waist, with the right leg resting on a stone, and the left firmly planted on the ground. Also study for a foot. Perhaps Pontormo's masterpiece in red chalk. Not only have the limbs a slender grace, and an elegance as of Cellini's most finished bronzes, but a luminousness as of a translucent substance—a quality obtained by the exquisite way in which the white of the paper has been used as a material. The contours have great charm although they lack the vivid, vital touch of an Andrea. The date is between 1520 and 1530 (p. 314). Photo. Houghton. Verso: Much hastier study for a male Nude with his left arm held up. Red chalk. H. 39½ cm., w. 26 cm.

2015 — No. 6507 (Cat. II.), Two youthful Nudes, one leaning on a staff, seen full face, and the other beside him in profile. These figures are in every way close to Andrea. Perhaps they were intended for an Adoration of the Shepherds, but possibly for Poggio à Cajano. In lower corner, faint indication of a head. Verso: A youthful Nude seated on the ground with the arms stretched out as if groping. Probably for Poggio à Cajano. Also (in ink) rapid sketches of a profile and of a female Nude seen from the back. Black chalk. H. 41 cm., w. 26½ cm.

2016 — No. 6508 (Cat. II.), Various limbs, and, on a smaller scale, mannered Nudes, representing the Eternal conversing with Noah. This is squared for enlarging, and was doubtless for the choir of S. Lorenzo (p. 327). Verso: Male torso seen from the side. Black chalk. H. 27 cm., w. 14 cm.

2016^a — No. 6509 (Cat. II.), Female Nude seen from behind, seeming like a translation of the Medicean Venus into the corpulence of Rubens. Black chalk, on pink prepared paper. H. 23 cm., w. 16½ cm.

2017 — No. 6510 (Cat. II.), Upper part of youthful figure, with arms as if flying, and face as if possessed. Also a winged Putto flying, and a seated figure raising himself on his hands. Probably for S. Lorenzo. Black chalk. H. 26 cm., w. 18 cm.

2018 — No. 6513 (Cat. II.), Study of Nude seated with head tossed back in profile to left, with right leg stretched out and left drawn up, right arm bent over head, and left with fist doubled up held close to neck. Fine although angular contours, and excellent shading. Doubtless done in connection with Poggio à Cajano, although this figure does not occur in the fresco. Verso: A cast of drapery. Red chalk. H. 36 cm., w. 22½ cm.

2019 — No. 6514 (Cat. II.), Study (from the nude male model probably) for the Shepherdess that we find reclining on the extreme right in the lunette at Poggio à Cajano, for which we already have found here a draped sketch (No. 1999). The only difference is that in the painting the legs are extended on the ground, while here the nude lies on the parapet, with the left leg hanging over it, and the other drawn up. The drawing before us is at all events one of Pontormo's most spirited and most vivid, and of singular brilliancy of touch (p. 315). Red chalk. Photo. Houghton. Verso: Rapid but large sketch for a portrait head nearly in profile to left. Black chalk. H. 34 cm., w. 25½ cm.

2020 — No. 6515 (Cat. II.), Rapid but most delightful sketch of a youthful Nude seated fronting us with the legs drawn up and the right hand shading the face. Certainly for Poggio à Cajano, and perhaps for the figure seated on the ground on the extreme left, but turned sideways towards us. A smaller sketch for the same, various limbs, and a mere jotting for the figure seated on the parapet on the extreme left of the fresco (pp. 316, 317). Photo. Houghton. Verso: Hasty study from the draped male model for the Shepherdess reclining on the extreme right in the same fresco. On the left we see a leg in the fresco belonging to the Shepherdess seated on the parapet. This part of the composition was thus already fixed when Pontormo drew this figure (p. 317). Black chalk. H. 43 cm., w. 26½ cm.

2021 — No. 6516 (Cat. II.), Hasty sketch of draped male youthful figure seen from behind. Verso: Three studies in varying sizes of a male Nude in profile to right. Fairly early. Black chalk. H. 38 cm., w. 25 cm.

2022 — No. 6517 (Cat. II.), A Putto, perhaps the infant Baptist, running with arms extended. Black chalk, pricked for transfer. Ragged. Greatest height 35 cm., width 27 cm.

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2023 FLORENCE—UFFIZI. No. 6518 (Cat. II.), Study of a Man on horseback, for the Martyrdom of St. Maurice, and two draped figures seen from behind (p. 320). Black chalk. H. 39 cm., w. 28 cm.

2024 —— No. 6519 (Cat. II.), Upper part of nude Youth with right arm held up. Perhaps for Poggio à Cajano. Verso: Drapery. Red chalk. H. 14 cm., w. 22 cm.

2025 —— No. 6520 (Cat. II.), Three sketches in kindred but varying attitudes for the Christ Child in the S. Michele altar-piece, but in less erect position than in the picture (p. 314 note). Verso: A cast of drapery. Red chalk. H. 26 cm., w. 34 cm.

2026 —— No. 6521 (Cat. II.), Anatomical study of a skeleton. Late. Verso: Parts of a skeleton. Black chalk. H. 34 cm., w. 21 cm.

2027 —— No. 6522 (Cat. II.), Various anatomical studies from skeleton. Red chalk. H. 29 cm., w. 20 cm.

2028 —— No. 6525 (Cat. II.), Nude Youth with head in profile to left, holding with both hands a staff. Black chalk. Verso: A nude Youth lightly seated, perhaps for Poggio à Cajano. Both fairly early. Red chalk. H. 40 cm., w. 11½ cm.

2029 —— No. 6526 (Cat. II.), A skeleton, squared for enlarging. Verso: Parts of a skeleton. Red and a little black chalk. H. 23 cm., w. 18 cm.

2030 —— No. 6527 (Cat. II.), Three or four legs. Red chalk. H. 16½ cm., w. 24 cm.

2031 —— No. 6528 (Cat. II.), Back of nude torso, and head and lifted arm of a Nude, in black chalk. Below, in red chalk, a host of sprawling piled up figures for the Deluge, in the Choir of S. Lorenzo, and far superior to most drawings for that work (p. 326). Photo. Houghton. Verso: Portrait head of Young Man in profile to left, squared for transfer. Black chalk. H. 42 cm., w. 22 cm.

2032 —— No. 6529 (Cat. II.), Rapid sketch of one Nude reclining, and another standing by him. Red chalk. Verso: Two Nudes seen sideways. Black chalk. H. 25 cm., w. 36 cm.

2033 —— No. 6530 (Cat. II.), Upper part of figure of Rustic. Almost certainly intended for Poggio à Cajano, where, however, he is not to be found. Red chalk. Verso: Study for the leg and drapery of the Shepherdess sitting on the parapet in the same work (p. 317). Black chalk and white. H. 28 cm., w. 21½ cm. Photo. Houghton.

2034 —— No. 6531 (Cat. II.), Study for the upper part of the same Shepherdess (p. 317). Black and white chalks. H. 17 cm., w. 22½ cm. Photo. Houghton.

2035 —— No. 6532 (Cat. II.), Study for a Christ tied to the Column. Poor and late. Black chalk. Cut close to the outlines. H. 23 cm., w. 14½ cm.

2036 —— No. 6533 (Cat. II.), Bust of nude Youth holding a Child, apparently a reminiscence of Raphael's Sixtine Madonna, drawn soon after the completion of that masterpiece. Red chalk. H. 15½ cm., w. 15 cm.

2037 —— No. 6534 (Cat. II.), Study of heroic female Nude, reclining on her right elbow, with a book in her right hand, with her left hand around a Child, who lies sucking at her breast as she looks down at him. This noble composition is but a variant, and I venture to believe a happier variant, upon Michelangelo's cartoon for a Venus embraced by Cupid, which Pontormo coloured in 1531. This study must, however, have been drawn some years later, but it is still free from obvious attempts to imitate Michelangelo's over-finished style of draughtsmanship (p. 325). Black chalk. H. 28 cm., w. 40½ cm. Photo. Houghton.

2038 —— No. 6535, A Nude, and on smaller scale, one male Nude striding along like a St. Christopher, and one rather charming female Nude lightly seated (p. 326). Squared for enlarging. Probably for S. Lorenzo. Black chalk. H. 20½ cm., w. 16 cm.

2039 —— No. 6536 (Cat. II.), A Youth looking up with open mouth and clenched fist. Perhaps for Poggio à Cajano. Red chalk. H. 22 cm., w. 16 cm.

2040 —— No. 6537 (Cat. II.), Study for a cast of drapery over an extended right arm, not improbably for the figure on the extreme left in the National Gallery Story of Joseph. Red chalk. H. 23½ cm., w. 11½ cm.

2041 —— No. 6538 (Cat. II.), A Nude seated with legs crossed in profile to right. Impossible proportions, and mannered. Late. Verso: Part of a skeleton, and of a Nude. Red chalk. H. 28½ cm., w. 19½ cm.

2042 —— No. 6539 (Cat. II.), Scrawl of boyish Nude seated sideways, and of a cast of drapery. Red chalk. H. 28 cm., w. 18½ cm.

2043 FLORENCE—UFFIZI. No. 6540 (Cat. II.), Study for the upper part of a dead Christ in sustained posture, probably for the "Pieta" at S. Felicità (p. 321). Verso: Lower part of a nude figure, perhaps for the one in the foreground of the same work. Black chalk, on greyish green paper. H. 27 cm., w. 18 cm.

2044 — No. 6541 (Cat. II.), A Nude lightly seated, with agonised face almost in profile to left, and hands joined as in prayer. Splendid quality, with contours almost worthy of Andrea. Probably for a Saint on the right in some altar-piece of 1520 or so. Red chalk. H. 39½ cm., w. 25 cm. Photo. Houghton.

2045 — No. 6542 (Cat. II.), A Nude, with head in profile to right, lightly seated with legs drawn apart, his left hand resting on his right knee, his right hand firmly on the settle. This fine figure probably was done in connection with Poggio à Cajano, where, however, it does not occur. Verso: A youthful Nude kneeling, with hands clasped in prayer. Red chalk. H. 40 cm., w. 27 cm.

2046 — No. 6543 (Cat. II.), A Nude seated on the ground, with his arm resting on his bent left knee, and another Nude kneeling in profile to left. Of the same quality as the recto of the last, and the seated figure probably for the same purpose, but the kneeling one may have been for the "Pietà," for which we have the dead Christ (see No. 2174). Photo. Houghton. Verso: A reclining figure seen from the back, and two others crouching, one seen nearly front and the other sideways. The two latter are almost certainly for the shepherd seated on the ground on the extreme left of the Poggio à Cajano fresco (p. 316). Photo. Houghton. Red chalk. H. 40 cm., w. 27 cm.

2047 — No. 6544 (Cat. II.), A male Nude reclining, study for the action of the Shepherdess reclining on the ground on the extreme right in the same fresco (pp. 306, 317). Red chalk. H. 23½ cm., w. 41 cm. Photo. Houghton.

2048 — No. 6545 (Cat. II.), Rapid but delightful jotting for the infant Baptist in the S. Michele altar-piece, but he is pointing down instead of up (p. 314 note). Black chalk and pen. H. 11½ cm., w. 7 cm.

2049 — No. 6546 (Cat. II.), Bust of Penitent Magdalen resting on her elbows with wrists crossed. Worthy of the Seicento. Red chalk. H. 23½ cm., w. 18 cm.

2050 — No. 6547 (Cat. II.), A head. Black chalk. H. 9 cm., w. 7 cm.

2051 — No. 6548 (Cat. II.), Two swift and charming sketches for a nude figure kneeling in profile to right, probably for the Creation of Eve (see No. 2108). In black chalk, one faint and another more elaborate sketch in imitation of one of Michelangelo's reclining figures in the New Sacristy at S. Lorenzo. Photo. Houghton. Verso: Two further studies for the same kneeling figure, and, in black chalk, a large demon shape, and a small female Nude. Beginning of last manner. Red chalk on pink prepared paper. H. 21½ cm., w. 30 cm.

2052 — No. 6549 (Cat. II.), Study for a leg bent at the knee, and two kneeling Nudes. Rather good. Red chalk on rough light brown paper. H. 26½ cm., w. 20 cm.

2053 — No. 6551 (Cat. II.) A Child's head turned slightly to right, in black chalk. Study of a bent left leg, and of a knee in red chalk. Verso: Study of drapery for a young female head, excellent. Red chalk. H. 25 cm., w. 18 cm. The child's head was for the decorative putto on the left in the S. Michele altar-piece, the leg for the infant Baptist, and the female head probably for the Madonna in the same work.

2054 — No. 6552 (Cat. II.), Realistic bust of coarse, middle-aged Female, kerchiefed, open-mouthed, with eyes turned up, and candle in her right hand. Middle years. Verso: Upper part of youngish nude Female. Black chalk. H. 34½ cm., w. 25½ cm.

2055 — No. 6553 (Cat. II.), Christ on the Cross, the top of which is shaped like a triangle, against whose apex rests the Saviour's head. Copied, with slight variations, from the Crucifixion with a cross of similar shape, by Michelangelo at Windsor. Late. Black chalk. H. 37 cm., w. 26 cm.

2056 — No. 6555 (Cat. II.), Study from the male Nude, for the reclining Shepherdess on the right in the Poggio à Cajano fresco. Similar to No. 2047, but much nearer in action—is, in fact, of the exact action of the painted figure. Both these drawings are deliberate imitations of Michelangelo's style of curvilinear draughtsmanship. Even the accent and the shorthand tricks suggest the greater master in his earlier phases, as, for instance, in the design of a warrior, perhaps for the St. Matthew (No. 1399). It is noteworthy, however, that, as is usual with imitators, Pontormo, in these drawings, outruns his master's style of the moment, and, indeed, in some respects, these two studies remind one of nothing so much as of a series of black chalk sketches in London, Windsor, and Lille, for the

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Last Judgment, done by some clever assistant of Michelangelo's at that date (p. 306). Red chalk. H. 25 cm., w. 39 cm. Photo. Houghton.

2057 FLORENCE—UFFIZI. No. 6556 (Cat. II.), Study for drapery below the waist of slender female walking. Black chalk. Verso: Rapid sketch of middle distance of a landscape in red chalk, and drawn over it in black chalk two hands and a bit of drapery. The study of drapery is almost certainly for the young woman in the Annunziata Visitation, carrying a basket on her head. One of the hands is for the old woman with the staff in her hand. Be it noted, however, that in the fresco the corresponding parts are reversed, which proves that, to begin with, Pontormo intended having these female figures on the right, instead of on the left. The other hand may be the Virgin's, or one now draped. H. 33½ cm., w. 24 cm.

2058 — No. 6557 (Cat. II.), Youthful Nude lying on his right side on the ground, with the lower leg bent at the knee and the upper leg folded back so that the tip of the toe reaches beyond the head. Indeed, no modern French draughtsman could have chosen a more audacious pose, and, what is more singular still, there is in this sheet very little that might not pass for the work of the best recent Parisian artists (pp. 314 note, 316). Also a slender Youth lightly seated. Probably for Poggio à Cajano. Black chalk. H. 28 cm., w. 40½ cm. Photo. Houghton.

2059 — No. 6558 (Cat. II.), A Nude kneeling in profile to right. Head of Youngish Woman in profile to left, heavily draped, and a cast of drapery. Verso: Studies of a horse. Black chalk. H. 42 cm., w. 28 cm. It is not improbable that all these sketches were done in connection with the Adoration of the Magi now in the Pitti, in which case they represent the first gropings rather than the final intention. The profile would thus be for the Madonna in a more traditional attitude than in the picture, the nude for the kneeling King, and the horses for those in the middle distance. Black chalk.

2060 — No. 6559 (Cat. II.), Study for a right arm draped above the elbow, with the hand shutting down on something. Fairly early. Red chalk. Verso: Legs. Black chalk. H. 25½ cm., w. 19 cm.

2061 — No. 6560 (Cat. II.), Youthful, rather epicene Nude, reclining on left side with arm folded over head. A late imitation of Michelangelo, the pose and action having been chosen with the object of getting certain plastic values out of the torso and arms. Black chalk. H. 21 cm., w. 27½ cm. Photo. Houghton.

2062 — No. 6561 (Cat. II.), Youthful Nude kneeling and looking down, a delightful bit of drawing, and intended probably for a young Baptist looking into a fountain. Red chalk. H. 22 cm., w. 16½ cm.

2063 — No. 6562 (Cat. II.), Nude female figure seen from behind, but with head in profile to left. Smooth and tame. Black chalk. H. 40 cm., w. 15 cm.

2064 — No. 6563 (Cat. II.), Nude in profile to left, kneeling in prayer. Study perhaps for a figure in a "Pietà," for which we have the dead Christ on No. 2174. Black chalk and a little white. H. 36 cm., w. 26½ cm.

2065 — No. 6564 (Cat. II.), A Lad lightly seated on a stool, a very rapid but delightful early study from the model, full of colour, and of great freedom. Red chalk. H. 34½ cm., w. 19 cm.

2066 — No. 6565 (Cat. II.), A sprawling dead Nude, with legs and arms hanging limp from torso. Late. Black chalk. H. 40 cm., w. 26 cm.

2067 — No. 6567 (Cat. II.), Michelangelesque study of reclining male Nude. Rather better than most. Late. Black chalk. H. 19 cm., w. 24 cm.

2068 — No. 6568 (Cat. II.), Three late Michelangelesque Nudes, one floating up. To right, in pen, indication of a window. Doubtless for S. Lorenzo. Black chalk. H. 25 cm., w. 11½ cm.

2069 — No. 6569 (Cat. II.), A dead Nude falling backwards to left. Of the same kind, and, probably for the same purpose (a dead Christ) as No. 2066. Black chalk. H. 22 cm., w. 16½ cm.

2070 — No. 6570 (Cat. II.), Elegant, very slender Female, draped but revealing the nude, with her right arm held up from the elbow, and the left sliding along the rock against which she leans. This was perhaps intended for some allegorical figure painted at about the same time that Pontormo was doing the Louvre altar-piece. It is in black chalk, and partly drawn over the lower part of a female nude. Squared with red chalk. Verso: A male Nude seen from behind, four busts, and two knees. Red chalk. H. 41 cm., w. 27½ cm.

2071 — No. 6571 (Cat. II.), Study of a bearded, thin, but heavily draped Old Man leaning against a wall, writing on a tablet which he holds to the wall with his left hand. This is for the Evangelist in the

early altar-piece at Puntorme (p. 312 note). Below two hands—worthy of Andrea—one for the Evangelist's left, and the other for Michael's right in the same work. Black chalk, but all the hands in red. Verso: Delightful study from the model of a Youth in working clothes with the head in profile to right. Red chalk. H. 41 cm., w. 25 cm.

2072 FLORENCE—UFFIZI. No. 6572 (Cat. II.), Torso seen from behind, in an attitude recalling Michelangelo studies after the Vatican Torso, but with the left arm bent back. Late. Black chalk, on pink prepared paper. H. 22 cm., w. 15½ cm.

2073 — No. 6573 (Cat. II.), Half-length figure of Elderly Woman with ample cloak and kerchief, her hands resting over her waist (p. 324). Black chalk, on grey-green paper, stained brown. H. 19 cm., w. 15½ cm. Plate clxxvi.

2074 — No. 6574 (Cat. II.), Male Nude in profile to right. Middle period; weak. Red chalk, on pink prepared paper. H. 21½ cm., w. 15½ cm.

2075 — No. 6575 (Cat. II.), A youthful Nude bending over to right, with his entire weight on his left leg, looking at a staff or mace which he holds with both hands. Early, and admirable, possibly for Poggio à Cajano. In inverse direction, a profile. Red chalk. H. 40 cm., w. 26 cm. Photo. Houghton.

2076 — No. 6573 (Cat. II.), Charming male Nude with drooping figure, and head bent down in profile to left—study for the pretty female in the right upper part of the "Pietà" at S. Felicità. This is splendidly relaxed, supple, pliant, and in outline fluent (p. 321). Photo. Houghton. Verso: Male Nude seen from behind, but with head in profile to right. His hands are folded in prayer. Black chalk. Numbered cxxx. H. 39 cm., w. 22 cm.

2077 — No. 6577 (Cat. II.), Male head, with wild eyes turned slightly to right, studied from life for the foremost figure in the "Pietà" at S. Felicità (p. 322). Red chalk, on pink prepared paper. H. 22 cm., w. 15½ cm. Photo. Houghton.

2078 — No. 6578 (Cat. II.), A male head. Middle period. Red chalk. H. 8 cm., w. 7 cm.

2079 — No. 6579 (Cat. II.), Bust of bald-headed Elderly Man, study from the model for some earlyish work. Red chalk. H. 18 cm., w. 11 cm. Photo. Houghton.

2080 — No. 6580 (Cat. II.), A female torso resting on hip, seen from behind. Smooth and late. Black chalk. H. 20 cm., w. 19 cm.

2081 — No. 6581 (Cat. II.), An Old Man's head tossed back a little to left, with an expression of suffering. This head, which would seem to have been suggested by the Laocoön, occurs several times in Pontormo's early pictures. You may find it thrice at least in the National Gallery Story of Joseph. This particular study (of fine plastic and colour effect, by the way) may have been made for the Joseph in the S. Michele altar-piece. Red chalk. H. 17 cm., w. 13 cm. Photo. Houghton.

2082 — No. 6582 (Cat. II.), A rather slender Nude, with arms held up almost as if floating upwards. Seen from behind. Late and Michelangelo-like, but fair. Black chalk. H. 26½ cm., w. 17 cm.

2083 — No. 6583 (Cat. II.), Two reclining torsos seen from behind, and one seen sideways. Late. Red chalk. H. 20 cm., w. 27 cm.

2084 — No. 6584, Nude Female reclining, seen sideways from behind, but with the face to the front, with her right hand at arm's length resting on the edge of an open book—study suggested by one of Michelangelo's reclining figures, and intended, perhaps, for a Sibyl. Black chalk. H. 27 cm., w. 29½ cm.

2085 — No. 6585 (Cat. II.), Male torso with head thrown back and hands behind. Late, and probably for some dead Christ, as Nos. 2066, 2069. Black chalk. H. 28 cm., w. 19½ cm.

2086 — No. 6586 (Cat. II.), Nude Female of mature but majestic form reclining on pillows, with her right arm raised to her head (which is in profile to left), and the left arm stretched out with the hand resting on a globe. Late (p. 325). Black chalk. H. 16½ cm., w. 15½ cm. Plate clxxvii.

2087 — No. 6588 (Cat. II.), A male Nude kneeling to right, with his hands held out. His head is seen almost from the back. Also a head of a person dead or asleep turned down to left, and the head of an elderly female. These powerful studies were probably made in connection with the S. Felicità "Pietà" before it had taken final shape in Pontormo's mind. Thus the nude would be for the kneeling figure in the foreground, the face almost in profile for the dead Christ, and the other head for one of the holy women (p. 321). Black chalk. H. 38 cm., w. 26 cm.

2088 FLORENCE—UFFIZI. No. 6589 (Cat. II.), Limp male Nude, seen from behind, leaning with his head in his right hand on a parapet. Middle period. Black chalk. H. 28 cm., w. 16½ cm.

2089 —— No. 6590 (Cat. II.), A seated Nude, with legs apart and drawn up, leaning on his right elbow, his left hand resting on a staff. Doubtless for one of the shepherds at Poggio à Cajano, although he does not occur in the fresco (p. 316). Black chalk, squared with red. H. 28 cm., w. 21 cm. Photo. Houghton.

2090 —— No. 6591 (Cat. II.), Torso seen from behind. Late. Black chalk on pink prepared paper. H. 19 cm., w. 15 cm.

2091 —— No. 6592 (Cat. II.), Two nude Youths in attitude of flying, probably for S. Lorenzo. H. 23 cm., w. 18 cm.

2092 —— No. 6593 (Cat. II.), A male Nude seen from behind, and a head. Verso: Torso seen sideways. Latish. Black chalk, on pink prepared paper. H. 22½ cm., w. 16½ cm.

2093 —— No. 6594 (Cat. II.), A nude Youth, seen from behind but turned a little to left and with the head towards us, sits holding his leg. The back is admirably modelled. Also a torso and arm. Photo. Houghton. Verso: Of the same quality, a half-reclining, and a kneeling Nude. These studies must have been done in connection with the fresco at Poggio à Cajano, although they do not occur there. They are at all events of that date, and among the best drawings of our master. Red chalk. H. 39 cm., w. 26 cm.

2094 —— No. 6595 (Cat. II.), Nude Youth sitting with knees crossed on a stone settle, his head drooping, his left arm drawn back over the top of the settle. Same quality and purpose as last. Red chalk. H. 39 cm., w. 27 cm. Photo. Houghton.

2095 —— No. 6596 (Cat. II.), A nude Youth seated on a block, his torso seen almost sideways, with right arm stretched out and resting on a staff, his left on a book, the head seen from behind. The modelling is truly splendid, and the effect of colour almost unsurpassable. This also may have been done in connection with Poggio à Cajano. Red chalk. H. 40 cm., w. 28½ cm. Photo. Houghton.

2096 —— No. 6597 (Cat. II.), A nude Youth lightly seated upon a branch, on which he leans with his right hand, while with his left he holds a bowl to his mouth. This delightful nude is of the quality and style of the drawings for Poggio à Cajano, and probably was intended for a Baptist in the Wilderness. Red chalk. H. 40 cm., w. 26 cm. Photo. Houghton.

2097 —— No. 6598 (Cat. II.), Male Nude with mad eyes, lightly seated with legs wide apart, pointing to the left. Probably for Poggio à Cajano. Red chalk. H. 40½ cm., w. 27½ cm.

2098 —— No. 6599 (Cat. II.), A Nude squatting on the ground, with the right leg bent at the knee, the left stretched out, the left hand resting on the ground, the right shading his eyes. A more rapid sketch of the same in black chalk. Both these are variations upon No. 2020, and like that were intended for Poggio à Cajano, probably for the shepherd on the ground to the left. Red chalk (p. 316). Photo. Houghton. Verso: Rough scrawl of a torso. Black chalk. H. 39 cm., w. 28 cm.

2099 —— No. 6600 (Cat. II.), Nude Youth of fabulous length seen from behind, with the back of his left hand resting on a table, and his right hand held out. Latish. Red chalk. H. 43 cm., w. 20 cm.

2100 —— No. 6601 (Cat. II.), A nude Youth seated sideways to right with his left hand held out, a study for the same composition for a St. John that we find in No. 1978. Another seated Youth. Both drawn over various scrawls in red chalk. Black chalk. Verso: Two Nudes seen sideways seated on their heels. All fairly early. Red chalk. H. 39 cm., w. 27 cm.

2101 —— No. 6602 (Cat. II.), Highly finished design for a composition. Five Michelangelesque Nudes stand by a fire. One takes something out of a bag held by another, while in his right hand he holds a book. Several gesticulating figures in the background. It is for iconographers to say what this may mean. As a composition it is beautiful, and exhales delightful suggestions. The date may be about 1535 or later (p. 325). Black chalk and bistre wash. H. 29 cm., w. 31 cm. Photo. Houghton.

2102 —— No. 6603 (Cat. II.), Youthful Nude seated sideways to right, and a vaguer Nude. Photo. Houghton. Verso: A youthful Nude of most charming quality stands sideways, showing most of the back. His hands rest on a parapet. Both were probably for Poggio à Cajano. Red chalk. H. 40 cm., w. 25 cm.

2103 —— No. 6604 (Cat. II.), Nude Youth sitting on a block pressing it down with his left hand while he points to right, although he faces to left. The attitude recalls Michelangelo's decorative nudes on the Sixtine Ceiling. The quality is excellent. Perhaps it is Pontormo's best sketch in black and chalk. It also

seems to have been intended for Poggio à Cajano. Photo. Houghton. Verso: A female Nude seen from behind. Black chalk, and a little white. H. 40½ cm., w. 26 cm.

2104 FLORENCE—UFFIZI. No. 6605 (Cat. II.), Reclining Nude seen from behind. Late. Black chalk. H. 23 cm., w. 29 cm.

2105 —— No. 6606 (Cat. II.), Fat male Nude seen from behind with his right arm curved around his head, and his left doubled up from the elbow. Michelangelesque in motive, and late. Black chalk. H. 28 cm., w. 21 cm.

2106 —— No. 6607 (Cat. II.), Nude of bad proportions seen sideways. Late. Black chalk. H. 41½ cm., w. 26 cm.

2107 —— No. 6608 (Cat. II.), A Nude supporting another. The latter recalls Nos. 2066 and 2069, and this drawing must have served for the same purpose as those. Black chalk. H. 41 cm., w. 26 cm.

2108 —— No. 6609 (Cat. II.), Christ seated with hands held out in the midst of various Nudes, all caricatures of Michelangelo. Certainly for S. Lorenzo. Below the Christ, an Old Man, representing the Eternal, is calling to life Eve from under the sleeping Adam. There is a touch of Blake in all this (p. 327). Black chalk. H. 32½ cm., w. 18 cm. Photo. Houghton.

2109 —— No. 6610 (Cat. II.), Nude Youth seated on ground with left leg stretched out and right foreshortened, the right arm falling to side, and the left stretched out. This was suggested by the dead Christ in Andrea's famous "Pietà" now in the Pitti, and doubtless was intended for a similar subject. Black chalk. H. 26 cm., w. 34 cm.

2110 —— No. 6611 (Cat. II.), Study for a Dead Christ. At first sight it might seem as if Pontormo while drawing this interesting sketch had in mind the famous Warwick design for a "Pietà" (now in the British Museum, No. 2486) ascribed to Michelangelo, or indeed that master's original jotting for this design. The purpose of the action in the two dead figures is almost identical, although Pontormo betrays that he does not quite understand what he is doing. If he had, perhaps he would not have drawn back the left leg. This is so uncalled for that I cannot help thinking that what he really had in mind was not the Warwick "Pietà" or its precursors, but the attitude and action of Michelangelo's —singular adaptation!—Leda. Now if really Pontormo drew this sketch in connection with the "Pietà" in the Accademia (with the dead Christ in which it has considerable resemblance), then we should have to grant, what we know was not the fact, that he had never delved deep into the most precious secrets of form and action. In the painting there remains of the motive the silhouette only. The chest, instead of being arched so as to exhibit all the play of bone, muscle and tendon, has become a box. All the ambrosial relaxation has left it, and given place to mere motionlessness, and the fact of death (p. 321). Black chalk. H. 27 cm., w. 36 cm.

2111 —— No. 6612 (Cat. II.), A nude Youth leaning on a crutch which he holds under his left elbow. A delightful early study for Poggio à Cajano perhaps, or possibly for a St. Christopher. Red chalk. H. 28 cm., w. 16½ cm. Photo. Houghton.

2112 —— No. 6613 (Cat. II.), Admirable study for a draped figure seated on the ground with the legs wide apart, the right hand with a scroll in it resting on a parapet, the left held up as if reciting. He looks to left with an inspired expression. The attitude recalls No. 2089, and like that, this sketch may have been done for Poggio à Cajano. Photo. Houghton. Verso: Nudes and legs, slight. Red chalk. H. 31 cm., w. 27 cm.

2113 —— No. 6614 (Cat. II.), Head of Youth looking down a little to left. Loose. Red chalk. H. 34 cm., w. 24½ cm.

2114 —— No. 6615 (Cat. II.), A bald-headed Nude leaning with both hands on a staff. Also a hand. Late Michelangelesque studies, perhaps for a St. Christopher. Verso: More rapid sketches of a torso and limbs. Black chalk. H. 29 cm., w. 21 cm.

2115 —— No. 6616 (Cat. II.), A nude idiot Boy. A head. Small and spirited sketch of a rape. Verso: A nude Boy seen sideways. Red chalk. H. 29 cm., w. 20 cm.

2116 —— No. 6618 (Cat. II.), Studies of a leg and a Nude, seen from behind. Rather early. Verso: Two studies of drapery of a figure seen from the back. Red chalk. H. 36 cm., w. 22 cm.

2117 —— No. 6619 (Cat. II.), Study for the dead Christ in the "Pietà" at S. Felicità (p. 321). Mannered, although not without qualities. Red chalk. H. 35 cm., w. 28 cm.

2118 —— No. 6620 (Cat. II.), Slender female Nude seen from behind. Red chalk. H. 29 cm., w. 20 cm.

2119 FLORENCE—UFFIZI. No. 6622 (Cat. II.), Rapid sketch for a "Pietà" consisting of some nine figures. Suggested by Andrea's "Pietà" now in the Pitti Gallery. Excellent (p. 320). Red chalk. H. 12½ cm., w. 10 cm. Photo. Houghton.

2120 —— No. 6623 (Cat. II.), Late Michelangelesque Nude in the attitude of a frog jumping backwards. Black chalk. H. 16 cm., w. 19½ cm.

2121 —— No. 6625 (Cat. II.), Charming small sketch for a St. Christopher. A much larger study for the same exists in the Corsini Gallery at Rome. Red chalk. H. 10 cm., w. 6 cm.

2122 —— No. 6627 (Cat. II.), Two charming female heads, one elder and more serious, the other more winning. For the holy woman seen over the Virgin's right arm in the "Pietà" at S. Felicità (p. 321). Red chalk, on pink prepared paper. H. 20 cm., w. 14 cm. Photo. Houghton.

2123 —— No. 6630 (Cat. II.), A pretty, effeminate nude Youth reclining on his left arm, his right held up. Late. Red chalk. H. 20 cm., w. 29 cm.

2124 —— No. 6631 (Cat. II.), Nude Youth running. Red chalk, but right leg in black chalk. Late. H. 19 cm., w. 19 cm.

2125 —— No. 6632 (Cat. II.), A Youth, simply dressed, reclining on his right arm, his left held up. He looks to right. In black chalk, faint scrawl of a squatting figure, probably for the Shepherd on the extreme left at Poggio à Cajano (p. 316). Photo. Houghton. Verso: A Youth stretched out asleep on a parapet. Both were probably drawn in connection with Poggio à Cajano. Photo. Houghton. Red chalk. H. 40 cm., w. 28½ cm.

2126 —— No. 6634 (Cat. II.), Lower part of a torso violently bent back. Late. Black chalk. H. 19½ cm., w. 17 cm.

2127 —— No. 6635 (Cat. II.), Male Nude, chiefly torso, free and powerful. Seated, smaller Nude. Rather early. Black chalk, on pink prepared paper. H. 37½ cm., w. 16 cm.

2128 —— No. 6636 (Cat. II.), Studies of shoulders. Black chalk, on pink prepared paper. H. 18 cm., w. 15 cm.

2129 —— No. 6637 (Cat. II.), A headless, youthful Nude running. Red chalk. H. 27 cm., w. 20 cm.

2130 —— No. 6638 (Cat. II.), Torso of reclining male Nude, sketchy but strong. Black chalk. Verso: Two Nudes in outline. Red chalk.

2131 —— No. 6639 (Cat. II.) Torso and head of a Child asleep. Also a hand. Black chalk. H. 26½ cm., w. 19 cm.

2132 —— No. 6640 (Cat. II.), Nude male torso, perhaps for a dead Christ. Verso: Younger Nude seen sideways. Red chalk, on pink prepared paper. H. 20½ cm., w. 15 cm.

2133 —— No. 6641 (Cat. II.), Reclining Nude seen from behind, and a knee. Late. Black chalk. H. 26 cm., w. 16 cm.

2134 —— No. 6642 (Cat. II.), Youthful female head, winning and pretty, on a torso barely indicated. More vaguely, a larger head. Black chalk, on pink prepared paper. H. 20½ cm., w. 15½ cm. Photo. Houghton.

2135 —— No. 6643 (Cat. II.), Two studies of legs, one in inverse direction to the other. Black chalk, on pink prepared paper. Verso: Rapid sketch of stooping Nude. Red chalk. H. 22 cm., w. 15 cm.

2136 —— No. 6644 (Cat. II.), A Boy seen from below, holding with both hands a scroll above his head. Study probably for some ceiling decoration. Part of a torso seen from the back. And in black chalk a narrow spandril with pretty female figure therein. The date can scarcely be later than 1525. Red chalk, on pink prepared paper. H. 28 cm., w. 21 cm.

2137 —— No. 6645 (Cat. II.), Nude Youth drinking out of a bowl. Hastier version of No. 2096, and, like that, for a youthful Baptist. Red chalk. H. 22 cm., w. 15 cm.

2138 —— No. 6646 (Cat. II.), Study for a nude Boy, meant to stride exultingly on the parapet to the right of the window at Poggio à Cajano, but not executed in precisely this way. This putto differs but little in pose from the one in No. 1993, and is even more spirited (p. 317). Black and white chalks. H. 24 cm., w. 16 cm. Photo. Houghton.

2139 —— No. 6647 (Cat. II.), Torso of Youth in profile to right, with his hand held up to his chin. Perhaps for one of the Evangelists in the Capponi Chapel at S. Felicità. Black chalk and pen. Verso: Female head, probably for the Madonna in the "Pietà" at S. Felicità. Done in the most extraordinary technique with bistre on a ground rubbed with black chalk, resulting in a freedom and force that are

not easily surpassed in Renaissance draughtsmanship. Indeed we are reminded of the Japanese and certain recent Frenchmen. Photo. Houghton. H. 19 cm., w. 25 cm.

2140 FLORENCE—UFFIZI. No. 6648 (Cat. II.), A headless seated figure, with clasped hands, draped. The folds, however, are of purely Northern character, and here we have witness to Pontormo's attempt at adopting not only the ideas but the manner of Dürer (p. 319). Doubtless for some figure in the Certosa frescoes. Black chalk. H. 25 cm., w. 17½ cm.

2141 —— No. 6649 (Cat. II.), Nude pretty Youth sitting sideways. Verso: Vaguer study of Nude seated facing us. Red chalk. H. 25 cm., w. 17 cm.

2142 —— No. 6650 (Cat. II.), Reclining Nude seen sideways, but with the head facing, in attitude resembling some of the lower figures in Michelangelo's Last Judgment. Another head touched up with the pen. Black chalk. H. 21 cm., w. 26½ cm.

2143 —— No. 6651 (Cat. II.), Dashing study of Boy straddling a parapet while pulling up something with his left hand. This motive betrays, what otherwise we might not have suspected, that the idea of these putti for Poggio à Cajano came to Pontormo from Michelangelo's nude lads in the Sixtine Ceiling (p. 317). Black chalk, squared with red. H. 27 cm., w. 18 cm. Photo. Houghton.

2144 —— No. 6652 (Cat. II.), Nude Youth with his head in profile to right, stands looking at an object in his right hand. Very powerful contours, as if undercut in bronze, yet of marvellous effect as colour. Verso: More rapid study of wild-looking Youth fluttering behind him a drapery which he holds with both hands close to his head. Red chalk. H. 31 cm., w. 19 cm.

2145 —— No. 6653 (Cat. II.), Sketch for the Angel in the fresco of the Annunciation at S. Felicità. Black chalk and wash, on pink prepared paper. Squared for enlarging. H. 39 cm., w. 22 cm.

2146 —— No. 6654 (Cat. II.), Torso turned to left with the arm hiding the face. Late. Black chalk. H. 14½ cm., w. 9 cm.

2147 —— No. 6656 (Cat. II.), Male Nude seated sideways seen from behind. Red chalk. H. 29 cm., w. 21 cm.

2148 —— No. 6657 (Cat. II.), Nude in profile, but head turned away. He has a sword in his right hand, and his left arm is held out. This study may have been intended for an executioner in a Judgment of Solomon. Red chalk. H. 33 cm., w. 21 cm.

2149 —— No. 6658 (Cat. II.), Two seated Nudes, each with his head in his hand looking up as if in reverie. Red chalk. H. 18 cm., w. 25 cm.

2150 —— No. 6659 (Cat. II.), Torso and arm of figure looking down to the left. Red chalk. Verso: Nude figure staggering backwards. Black chalk. H. 22 cm., w. 15 cm.

2151 —— No. 6660 (Cat. II.), Rapid but masterly sketch of male Nude leaning backward, with his left arm held up and half hiding the face. Partly drawn over this, an equally telling sketch of a Nude seen more from the front. Also scrawl of a shoulder, and of a Child. All for Poggio à Cajano. Black chalk. Photo. Houghton. Verso: Mapping out of the lunette at Poggio à Cajano. Youthful figures, for which the two on the front were sketches, lean against the top of the round window holding ensigns. Between them a canopy. Near the window below, vague indication of a figure on either side. Then outside this scheme, rapid sketch of two putti back to back, and more firm, indeed very decisive study of two putti clinging sturdily one to the other, and standing on a pedestal. Both these groups of putti are imitations of those Michelangelo placed on the pedestals in his Sixtine frescoes. The mapping out in black, the figures in red chalk. Photo. Houghton. H. 44 cm., w. 27½ cm.

2152 —— No. 6661 (Cat. II.), A Putto striding a laurel bush, earlier and more spirited version of 1992, and like that done in connection with the frescoes at Poggio à Cajano. Squared. Black chalk with a touch of white. H. 22 cm., w. 15½ cm.

2153 —— No. 6662 (Cat. II.), Masterly, vigorous sketch for the Child Angel on our right in the S. Michele altar-piece. Repetition of part of same figure. Photo. Houghton. Verso: A seated male Nude, with his right hand pressing down on the bench, and the left held out. A Child's head. Done perhaps for the same work before it took final shape. Charcoal and a little white, on brown paper. H. 40½ cm., w. 26½ cm.

2154 —— No. 6664 (Cat. II.), Nude St. Jerome kneeling in penitence. Poorer version of No. 1968. Red chalk. Cut around the outlines. H. 24 cm., w. 15 cm.

2155 —— No. 6665 (Cat. II.), Study in black chalk and wash for a disproportionately long figure of a Christ

in the attitude of being nailed to the Cross. The bust and right arm are drawn in red chalk roughly, and the head alone more elaborately, and from the model. This sketch certainly served for the fine composition representing the Nailing to the Cross for which No. 1997 gives us the design. H. 24 cm., w. 38½ cm. Photo. Houghton.

2156 FLORENCE—UFFIZI. No. 6666 (Cat. II.), Nude bust of Youth with long face and staring round eyes. Fairly early. Verso: Drapery for a torso with the left arm akimbo. Red chalk. H. 16½ cm., w. 14½ cm.

2157 — No. 6668 (Cat. II.), Head of a Man of thirty or more, with a short beard, and worn expressive face in profile to left. Verso: More summary profile to left of Youngish Man. Both these profiles have an almost Holbeinesque precision (p. 324). Red chalk, on pink prepared paper. H. 19½ cm., w. 15 cm.

2158 — No. 6669 (Cat. II.), Four Putti in various attitudes, two of them only partly visible. Photo. Houghton. Verso: A Putto seated on the ground, with his right hand on it and his left leg stretched out. Red chalk. H. 38 cm., w. 40 cm. There can scarcely be a doubt that these sketches served for the charming putto in the foreground of Pontormo's Annunziata fresco. They were all done probably from the model which was rapidly sketched in various attitudes more and more approaching the one in the painting. The quality of the drawing, so singularly angular and yet so fluent, has never been surpassed by our artist (p. 314 note).

2159 — No. 6670 (Cat. II.), Fine study of a relaxed, sleeping figure and of the head of the same, for a Dead Christ, for which Nos. 2174 and 2001, as well as 2162, 2177, and one or two others, also served — all dating from about 1520. Verso: A more rapid study of the same figure. Red chalk. H. 27 cm., w. 40 cm.

2160 — No. 6675 (Cat. II.), An old Sibyl pointing out to a Knight a youthful Cavalier on horseback. He occurs in the Martyrdom of St. Maurice, and the entire sketch may have been made while Pontormo was preparing for enlarging that picture. The study is of remarkable pictorial effect, energetic and yet graceful. Black and white have seldom been used to greater profit (p. 320). Black rubbed with white chalk, and squared for enlarging. H. 28½ cm., w. 28½ cm. Photo. Houghton.

2161 — No. 6676 (Cat. II.), Elderly Nude seated, looking to right, with his right leg drawn back, holding a staff in his right hand. Verso: A slender Nude lightly seated, and two rapid sketches of an Old Man's head. The purpose of this sheet is unknown to me. Possibly it may have been done in connection with Poggio à Cajano. Red chalk. H. 40 cm., w. 26 cm.

2162 — No. 6677 (Cat. II.), A Nude kneeling to left in attitude of prayer, holding a staff in his closed right hand, his left drawn back. This is perhaps a study for a "Pietà," the dead Christ for which we have in No. 2174. Photo. Houghton. Verso: Three youthful Nudes reclining, one of them pointing with his left hand. Excellent. Red chalk. H. 40½ cm., w. 27 cm.

2163 — No. 6678 (Cat. II.), Study of a Putto seated, with his right hand pressing on the bench, and his left lifted up. Verso: A Boy half kneeling and pointing. Reminiscent of Andrea's studies (No. 131) for the Madonna and Angels now in the Wallace Collection. Probably for a young Baptist. This and the putto must have served for some such picture as the small altar-piece in the Uffizi still ascribed to Rosso. Red chalk. H. 28 cm., w. 20 cm.

2164 — No. 6679, Nude Youth reclining, with his right arm over his head, out of which his eyes look at us aghast. Late and Michelangelesque. Black chalk. H. 28 cm., w. 17 cm.

2165 — No. 6680 (Cat. II.), Bust portrait of Middle-aged Lady wearing the widow's head-dress. Simple, straightforward, direct, and dignified. From later middle period (p. 323). Black chalk. H. 20 cm., w. 12½ cm. Photo. Houghton.

2166 — No. 6681 (Cat. II.), Pretty but somewhat over-elaborated head of a Young Woman, leaning a little to left, wearing a kerchief. Perhaps for the Madonna in the Louvre altar-piece (p. 320 note). Red chalk. w. 11½ cm.

2167 — No. 6682 (Cat. II.), Heavily draped, melancholy Youth, seated against a table with his head in his hand, lost in reverie. An absurdly Wertherish or even Byronic young man, most charmingly drawn. Red chalk, on pink prepared paper. H. 20 cm., w. 16 cm.

2168 — No. 6683 (Cat. II.), A reclining male Nude. Late, although not of the latest. Black chalk. H. 20 cm., w. 32 cm.

2169 FLORENCE—UFFIZI. No. 6684 (Cat. II.), A Demon pulling at the arm of a torso. Doubtless for S. Lorenzo. Verso: A Nude in the attitude of Michelangelo's Day, but absurdly exaggerated. Black chalk. H. 20 cm., w. 25½ cm.

2170 —— No. 6685 (Cat. II.), A Nude seated on his heels with his legs drawn up, shading himself with his right hand. Yet another study for the seated Shepherd on the extreme left in the Poggio à Cajano fresco (p. 316). Black chalk. Photo. Houghton. Verso: Two more scratchy studies for the same. Black and white chalks.

2171 —— No. 6686 (Cat. II.), A nude figure seated on the ground, with his right hand held out eloquently and the legs stretched out. Probably a study for a Christ about to be nailed to the Cross, and for the composition for which No. 6671 is the design. Black chalk. Clipped. H. 28 cm., w. 33½ cm.

2172 —— No. 6687 (Cat. II.), Bust of a nude Man. Date of S. Felicità "Pietà." Red chalk; on pink prepared paper. H. 15½ cm., w. 9½ cm.

2173 —— No. 6688 (Cat. II.), Upper part of youthful Nude looking to right, study perhaps for a young Baptist in an altar-piece. Verso: Similar study. Red chalk. H. 13 cm., w. 12 cm.

2174 —— No. 6689 (Cat. II.), Several excellent studies of various stages and degrees of elaboration for a Dead Christ, two very small ones being in black chalk. They all would seem to have been done, like Nos. 2159, 2175 verso, in preparation for a "Pietà" (p. 314 note). Nos. 2046, 2162, 2175, 2177 may have been for the same composition, which Pontormo must have made while he was engaged upon the fresco at Poggio à Cajano (p. 320). Photo. Houghton. Verso: A kneeling Nude looking at us as if craving sympathy, another Nude more bent, an arm and a leg. Doubtless for the same work. Red chalk. H. 28 cm., w. 40½ cm.

2175 —— No. 6690 (Cat. II.), Study from the male model of a Nude in profile to left, bending over, staff in hand, with his right foot lifted, and touching a platform. Done perhaps for a "Pietà." Photo. Houghton. Verso: Study of a Dead Christ, for the composition sketched in Nos. 1962 and 2159. See No. 2174. Red chalk. H. 40 cm., w. 25½ cm.

2176 —— No. 6692 (Cat. II.), A Youth loosely draped but with legs bare, looks down, his right arm akimbo, his left held out. Verso: A Young Man in a long mantle turning towards us. This sheet, to some degree the preceding one, and to a greater degree the following one, show Pontormo in a phase where it is easy to confound him as a draughtsman with his brilliant follower Naldini. Red chalk. H. 41 cm., w. 25 cm.

2177 —— No. 6693 (Cat. II.), A kneeling Nude looking toward us, evidently for the same figure as in No. 2174. Red chalk. Verso: A kneeling Youth for same purpose in red chalk; and in black, bust of young Baptist. Both the nudes must have been drawn in connection with the "Pietà" sketched in Nos. 1962 and 2174. H. 40 cm., w. 26 cm.

2178 —— No. 6694 (Cat. II.), Upper part of rapidly sketched draped female figure. Inscribed in eighteenth century hand *Sta. Cecilia che è à Fiesole*. It must therefore be the sketch for the fresco mentioned by both Vasari and Borghini. Red chalk. Clipped. H. 21 cm., w. 22 cm.

2179 —— No. 6695 (Cat. II.), Bust of nude Youth with head turned to right, and left arm akimbo. Black chalk on brown ground. Verso: A peacock. Red chalk. H. 19 cm., w. 27 cm.

2180 —— No. 6696 (Cat. II.), Upper part of figure wearing the cowl and mask of the Misericordia, holding a scroll with his left hand. Black chalk. H. 17½ cm., w. 14 cm.

2181 —— No. 6697 (Cat. II.), Various slight sketches in red chalk, as of a reclining Nude, a fleet of ships, &c., over which is drawn in black chalk a nude figure seen from behind. Photo. Houghton. Verso: Scrawl for a Holy Family. Black chalk. H. 41 cm., w. 28 cm.

2182 —— No. 6699 (Cat. II.), Three flying Putti. Verso: Two more. Pen and ink. H. 28 cm., w. 39 cm.

2183 —— No. 6700 (Cat. II.), Elaborate study of a skeleton walking forward to left. Late. Black chalk. H. 42 cm., w. 28 cm.

2184 —— No. 6701 (Cat. II.), Portrait of a charming Youth seen down to knees, dressed in the military costume of the time, leaning on his lance, which he holds in his right hand, while his left rests on his hip (p. 324). Photo. Houghton. Verso: A youthful Nude seen from behind. Red chalk. H. 21 cm., w. 17 cm.

2185 —— No. 6702 (Cat. II.), Study of a seated Putto. Red chalk. Verso: Scrawl for a "Pietà." Red and black chalks. H. 29 cm., w. 19 cm.

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2186 FLORENCE—UFFIZI. No. 6703 (Cat. II.), A long, gawky, melancholy Youth, study perhaps for a Baptist. Dating from Pontormo's earlier middle period, and delightful in colour. Red chalk. H. 41 cm., w. 24 cm.

2187 — No. 6704 (Cat. II.), Male Nude seen from behind, holding his left hand to his head. Black chalk, on buff prepared paper. H. 42½ cm., w. 16 cm.

2188 — No. 6705 (Cat. II.), A nude Child asleep. Pretty. Red chalk. Torn. H. 16½ cm., w. 20 cm.

2189 — No. 6706 (Cat. II.), A nude Boy reclining. Red chalk. Torn. H. 15 cm., w. 18 cm.

2190 — No. 6707 (Cat. II.), Reclining youthful Nude seen from behind. Black chalk, on green paper. H. 22 cm., w. 19 cm.

2191 — No. 6708 (Cat. II.), Male Nude staggering backwards. Black chalk, on green paper. H. 20 cm., w. 25½ cm.

2192 — No. 6709 (Cat. II.), A skeleton seen from behind, striding forward to the left. Black chalk. H. 43 cm., w. 29 cm.

2193 — No. 6710 (Cat. II.), Skeleton staggering along. Black chalk. H. 41 cm., w. 28 cm.

2194 — No. 6711 (Cat. II.), Skeleton in profile to left, taking huge strides forward. Black chalk. H. 43 cm., w. 28½ cm.

2195 — No. 6712 (Cat. II.), Study of a flayed male Nude. Good. Red chalk. Verso: The same. Black chalk. H. 28½ cm., w. 20 cm.

2196 — No. 6713 (Cat. II.), Studies for the anatomy of the leg. Verso: Anatomy of a right leg. Red chalk. H. 29 cm., w. 22 cm.

2197 — No. 6714 (Cat. II.), Reclining Nude, a gross exaggeration of Michelangelo. Black chalk. H. 21½ cm., w. 30½ cm.

2198 — No. 6715 (Cat. II.), Youthful female Nude, for an Eve in an Expulsion from Paradise, probably for S. Lorenzo. Late and Michelangelesque, but yet pleasant, and even fine (p. 326). Black chalk. H. 29 cm., w. 21 cm. Photo. Houghton.

2199 — No. 6716 (Cat. II.), Five flayed torsos. Black and red chalks. H. 28 cm., w. 43 cm.

2200 — No. 6717 (Cat. II.), A head. Black chalk. H. 11 cm., w. 7 cm. Photo. Houghton.

2201 — No. 6718 (Cat. II.), Remarkable study, having certain qualities of imagination and breadth which recall some of the first Japanese draughtsmen, of the bust of a Man with his face turned up, reduced to a degree of emaciation which approaches the skeleton. Black chalk. H. 35 cm., w. 23 cm. Photo. Houghton.

2202 — No. 6719 (Cat. II.), Portrait bust of a Youngish Man. Fairly early. Red chalk. H. 12 cm., w. 7 cm. Photo. Houghton.

2203 — No. 6720 (Cat. II.), Male Nude, seen from behind, bending to the left, perhaps back view of uppermost figure in the "Pieta" at S. Felicità. Outline in black chalk, but shading in bistre and wash. H. 39 cm., w. 16 cm.

2204 — No. 6721 (Cat. II.), Male Nude seen in profile to left. Early and excellent. Red chalk. Clipped. H. 39 cm., w. 14 cm.

2205 — No. 6722 (Cat. II.), Fine Study for a Youthful Horseman with right arm akimbo, and part of the same horse. Photo. Houghton. Verso: Large sketch for same, but with horse turned more to left. Both were done in connection with the Martyrdom of S. Maurizio (p. 320). Black chalk. H. 41 cm., w. 22 cm.

2206 — No. 6723 (Cat. II.), Youthful Nude, kneeling on his right knee, holding out his left hand, and looking up in ecstasy. Good and fairly early. Black chalk. H. 40½ cm., w. 26 cm.

2207 — No. 6724 (Cat. II.), Various fragments of Nudes, and three or four smaller reclining ones. Late and smooth, but not unpleasant. Black chalk. H. 23 cm., w. 33 cm.

2208 — No. 6725 (Cat. II.), A Male Nude, seated in profile to right. Mannered. Red chalk. H. 25 cm., w. 21 cm.

2209 — No. 6726 (Cat. II.), A Youngish Nude, seated to right, but bending down with his right arm across his legs, and his left hand on a staff. Below, in charming outline, the upper part of the boyish Nude with a bowl in his hand, a study, perhaps, for a St. John, that we have already encountered more than once. Verso: Various scrawls of Nudes. This is a sheet dating from the period when Pontormo was at work at Poggio à Cajano. Red chalk over silver-point. H. 41 cm., w. 29 cm.

2210 FLORENCE—UFFIZI. No. 6727 (Cat. II.), A nude Boy seated, with his torso thrown back and his legs wide apart, points with his right hand. This would seem to have been drawn in connection with the frescoes at Poggio à Cajano, and is of admirable quality (p. 315). Red chalk. H. 41 cm., w. 26½ cm. Photo. Houghton.

2211 — No. 6728 (Cat. II.), Effective scrawl for a Young Woman with two Children on her lap, a sketch for a Charity perhaps. Rather early. Black chalk. H. 32½ cm., w. 27½ cm. Photo. Houghton.

2212 — No. 6730 (Cat. II.), Studies for the clothing of the upper and lower parts of a male figure. Red chalk. H. 33 cm., w. 12½ cm.

2213 — No. 6731 (Cat. II.), Study for the drapery of the lower part of the Shepherdess sitting on the parapet in the fresco at Poggio à Cajano (p. 317). Black chalk. H. 40 cm., w. 27 cm.

2214 — No. 6732 (Cat. II.), Study for the mantle of a figure kneeling, turned to right. Doubtless for a Saint in an altar-piece. Early. Red chalk, on pink prepared paper. H. 25 cm., w. 19 cm.

2215 — No. 6733 (Cat. II.), A male Nude with his head reclining on his crossed wrists. Late. Black chalk. H. 22 cm., w. 29 cm.

2216 — No. 6734 (Cat. II.), Reclining Nude with arms held up. Red chalk. H. 21 cm., w. 28 cm.

2217 — No. 6735 (Cat. II.), Upper part of male Nude seen in profile. Black and white chalks, on pink prepared paper. Verso: A mannered female Nude. Red chalk, on same. H. 22 cm., w. 18½ cm.

2218 — No. 6736 (Cat. II.), Female Nude bending in profile to left. Pleasant. Black chalk. H. 23 cm., w. 17 cm.

2219 — No. 6737 (Cat. II.), Seated torso seen in profile. Verso: Torso. Black chalk, on pink prepared paper. H. 19½ cm., w. 15½ cm.

2220 — No. 6738 (Cat. II.), Two Nudes stooping, with their heads touching. Red chalk. H. 11 cm., w. 25½ cm.

2221 — No. 6739 (Cat. II.), A composition for a wall to the left of a window. Cain slaying Abel, and, above, the Sacrifice of Abel. As figures, crudely Michelangelesque, but not unpleasant as arrangement. Clearly for S. Lorenzo (p. 327). Black chalk. H. 41 cm., w. 22 cm. Photo. Houghton.

2222 — No. 6740 (Cat. II.), Male Nude seated to left with head bent, his right hand falling over his left knee, his left hand grasping the edge of the bench. This is a larger and finer version of 2209. Red chalk. Verso: Scrawl, in black chalk, of a boyish Nude lightly seated, and, in red chalk, fine study of a Nude stooping down to a pool to dip up water. All these studies were probably for a young Baptist in the Wilderness. H. 41 cm., w. 29 cm. Photo. Houghton.

2223 — No. 6741 (Cat. II.), A Nude, seen from behind, looking down to the left with his right arm raised. Photo. Houghton. Verso: Study from the model for a reclining male figure. Photo. Houghton. Both these sketches probably—the one on the verso almost certainly—served for Poggio à Cajano (p. 315). Red chalk. H. 40½ cm., w. 28 cm.

2224 — No. 6742 (Cat. II.), Study, perhaps from the model, of a nude Youth lightly seated on a rock, which he touches with both hands, while his head is seen in profile to left. Verso: A Nude in profile to left with hands joined in supplication and left leg bent back from knee. Both these admirable drawings may have served for the S. Michele altar-piece in a more primitive phase, the one on the recto for the Evangelist, the one on the verso for the St. Francis. But it is possible that these also were done in connection with Poggio à Cajano, and this is more likely, for the window there seems indicated on this sheet. Black chalk. H. 40 cm., w. 26½ cm.

2225 — No. 6743 (Cat. II.), A reclining elderly male Nude seen from behind, but with his bald head in profile to right, touches the ground with his left hand. Study for the shepherd reclining on the ground at the extreme left of the fresco at Poggio à Cajano, but nearer to the figure in the designs Nos. 1976, 1977, than to the one in the painting, although certainly of the date of the fresco. Red chalk. H. 26 cm., w. 39 cm.

2226 — No. 6745 (Cat. II.), Torso seen from behind. Late. Black chalk. H. 20 cm., w. 17 cm.

2227 — No. 6746 (Cat. II.), Male torso with arm lifted across the chest in Michelangelesque attitude. Black chalk. H. 26 cm., w. 13½ cm.

2228 — No. 6747 (Cat. II.), Nude seen from behind. Middle period. Red chalk. H. 27 cm., w. 16½ cm.

2229 — No. 6748 (Cat. II.), Three Graces dancing. Slightly mannered and somewhat masculine, but still delightful. Middle period. Red chalk. H. 29½ cm., w. 21 cm. Photo. Houghton.

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2230 FLORENCE—UFFIZI. No. 6749 (Cat. II.), Noah conversing with the Lord, being a repetition on a larger scale and feebler quality of the sketch No. 2016, and serving like that for S. Lorenzo (p. 327). Black chalk, squared for enlarging. H. 38½ cm., w. 15 cm.

2231 —— No. 6750 (Cat. II.), Tall panel with figures of Prophets or Apostles, and an Angel blowing a trumpet, doubtless for the Last Judgment at S. Lorenzo. Here Pontormo as a draughtsman has a touch almost as palsied as Bronzino's. Black chalk, squared for enlarging. H. 41 cm., w. 17½ cm.

2232 —— No. 6751 (Cat. II.), A charming design of five flying Putti of almost Raphaelesque or even Correggesque grace. Probably sketched for some scheme of decoration. Black chalk, with touches of red on brown paper, squared for enlarging. H. 34 cm., w. 26 cm. Photo. Houghton.

2233 —— No. 6752 (Cat. II.), A pile of dead or dying Nudes, for the Deluge or perhaps Last Judgment at S. Lorenzo. Black chalk. H. 16 cm., w. 24½ cm.

2234 —— No. 6753 (Cat. II.), Nudes for the same as last. Black chalk. H. 14 cm., w. 31 cm.

2235 —— No. 6754 (Cat. II.), A larger group for the same. Black chalk. H. 26 cm., w. 40½ cm.

2236 —— No. 6756 (Cat. II.), A nude Putto roguishly leaning with both elbows against a parapet. Early and excellent. Red chalk. H. 28½ cm., w. 20½ cm.

2237 —— No. 6757 (Cat. II.), Heavily draped statuesque male figure. Red chalk. H. 20½ cm., w. 10 cm.

2238 —— No. 6758 (Cat. II.), Draped figure. Red chalk. H. 20 cm., w. 9 cm.

2239 —— No. 6759 (Cat. II.), Two sketches for the same female nude figure. Late, but pleasant. Black chalk. H. 26 cm., w. 18 cm.

2240 —— No. 6760 (Cat. II.), Elderly male Nude, asleep with arm bent over head. Black chalk. H. 24½ cm., w. 18½ cm.

2241 —— No. 14433 (Cat. II.), Male torso. May be dated about 1530. Red chalk. H. 28 cm., w. 12 cm.

2242 —— No. 15661 (Cat. II.), Study for a Christ in a Michelangelesque "Pietà." Late. Black chalk. H. 23 cm., w. 17 cm.

2243 —— No. 15662 (Cat. II.), A flying Putto. Rather early. Black chalk. H. 23 cm., w. 18 cm.

2244 —— No. 15665 (Cat. II.), A Nude. Late, and probably for S. Lorenzo. Black chalk. H. 21 cm., w. 27 cm.

2245 —— No. 15666 (Cat. II.), Nudes, for S. Lorenzo. Black chalk. H. 20 cm., w. 25 cm.

2246 —— No. 17410 (Cat. II.), A Nude, for S. Lorenzo. Black chalk. H. 26 cm., w. 20 cm.

2247 —— No. 17411 (Cat. II.), Various Nudes piled upon each other in agonised attitudes. Probably for the Deluge in S. Lorenzo. Photo. Houghton. Verso: Torso of nude Beggar. Black chalk. H. 24½ cm., w. 18 cm.

2248 —— No. 17769 (Cat. II.), Half-length portrait of a youngish Woman, refined, elegant, even stately, vividly recalling the splendid portrait of a lady at Frankfort. She wears a turban, and a low-necked dress. The face is highly finished, but the rest is summary (p. 323). Red chalk. H. 23 cm., w. 17 cm.

2249 —— SANTARELLI COLLECTION. No. 436, A tall arched composition containing a most original treatment of the Epiphany. The huddled train of the Magi winds up the foreground, and turns to left, where by a rock, under a shed lighted by a window on the left, the first of the Kings kneels, and embraces the foot of the Christ Child, who struggles in the hands of His Mother as she stoops, holding Him at arm's length. To her right and left, St. Anne and St. Joseph. Under Joseph, the infant Baptist addressing the crowd below. Ascribed to Rosso. The handling is free and bold, and worthy of the originality of the conception. I would date this design about 1528, and, at all events, place it somewhat earlier than the panel in the Pitti Gallery. Red chalk. H. 42 cm., w. 31½ cm.

2249^A —— MR. CHARLES LOESER. Two nude Youths. Black chalk. Also slight sketch in red chalk. Verso: Rapid sketches in black chalk, and two profile heads in red chalk. H. 44 cm., w. 29 cm.

2250 FRANKFORT—STÄDEL INSTITUT. No. 4288, Two large male Nudes peering into a glass, and a Child seated on the left. Powerful, and doubtless a study for a fresco; but for which of the many decorations whereof no trace remains, I cannot determine. Black chalk slightly heightened with white, on prepared greyish green paper.

2251 HAMBURG—KUNSTHALLE. A young Saint with a staff. Ascribed to Cigoli.

2252 —— Study of about the size of the painting for the Martyrdom of St. Maurice and the Theban Legion,

painted for Carlo Neroni, and now in the Uffizi (No. 1187) (p. 320). Red chalk. Arched. H. 42 cm., w. 37 cm. Plate clxxii.

2253 LONDON—BRITISH MUSEUM. Three immeasurably long Nudes, ascribed to Michelangelo, but certainly by Pontormo, and probably for Deluge at San Lorenzo. One female sits on a rock, trying to draw herself up. Another seated, tries to support a third. Red chalk. H. 20 cm., w. 27½ cm.

2253^a — Head and torso of Youth framed in by a swirl of drapery. Red chalk. H. 24 cm., w. 22 cm.

2254 — Study for a Madonna looking to left while the Child clings to her, and the infant John stands by. Red chalk. H. 22 cm., w. 18½ cm.

2255 — Study for the decoration of a wall. It was to have been divided by pilasters and cornices into six main compartments, the three below being higher than those above them. These three lower ones represent one scene, doubtless the Death of Seneca in his Bath. In a lunette in the upper middle compartment we see Leda stretched out reclining, fondling her children and the swan. In the side compartment in each lunette is a bust, and above it a putto in dashing attitude supporting a shield with the Medici arms. Red chalk. H. 47½ cm., w. 50 cm. The style of this design is clearly of Pontormo's earlier, although not earliest, years. That being so, and considering the Medici crest, we may assume that the design was intended for one of the villas of these magnates that was being decorated towards 1520. The one that absorbed at that time the energies of some of the most famous Florentine artists then alive was Poggio à Cajano. There Andrea painted his Tribute to Cæsar, and Franciabigio his Triumph of Cicero. There also Pontormo was to have had leading part, and indeed did leave a lunette of almost unsurpassable beauty as decoration. What more likely than that the wall under this lunette was intended to contain the most signal deed in the life of Seneca, a hero scarcely less of a favourite in the Cinquecento than Cicero? (p. 312 note).

2257 OXFORD—LIBRARY OF CHRIST CHURCH. Highly finished study for a "Pietà," perhaps for S. Felicità. Black chalk.

2258 — No. 318, Reclining female and part of another Woman, as well as a male head (for San Lorenzo). Verso: Capitals and vases. Black chalk. H. 28 cm., w. 21 cm.

2259 — No. 319, Two female Nudes reclining, seen from the back. Black chalk. H. 20 cm., w. 27 cm.

2260 — No. 320, Nude seen from over a rock, and head of an Old Man. Sketch for the more finished Uffizi study of the Lord addressing Noah. For San Lorenzo. Black chalk. Verso: A horse's head. Bistre and colours. H. 27½ cm., w. 19½ cm.

2261 — No. 645, Female figure bending over, and vague outlines of a torso. Black chalk. H. 28 cm., w. 21 cm.

2262 PARIS—LOUVRE. No. d'Ordre 431,* Sprawling Nudes, for San Lorenzo. Red chalk. H. 12 cm., w. 19 cm.

2263 — No. d'Ordre 439, Large nude Youth, one leg resting on cube, and arms on leg. Red chalk.

2264 — No. d'Ordre 454, The nude Baptist. Slight black chalk and wash. H. 19 cm., w. 15 cm.

2265 — No. d'Ordre 947, A jumble of Nudes, doubtless for San Lorenzo. Red chalk.

2266 — No. d'Ordre 951, A crouching Nude. Red chalk.

2267 — No. d'Ordre 954, Nude Youth with twisted legs. Black chalk, slightly washed.

2268 — No. d'Ordre 958, Nude Putto about to climb over a wall. Probably for the lunette at Poggio à Cajano. Below, a Youth in the costume of the time. Slight black chalk and wash. H. 23 cm., w. 16 cm.

2278 — No. d'Ordre 959, Nude figures. Pen and ink. H. 8 cm., w. 11 cm.

2279 — No. d'Ordre 961, Two Men and a Woman. Late studies. Slight black chalk and wash. H. 22 cm., w. 17 cm.

2280 — No. d'Ordre 962, Study of Centaurs. Pen and ink. H. 10 cm., w. 23 cm.

2281 — No. d'Ordre 963, Two Men walking. Slight black chalk and wash. H. 22 cm., w. 15 cm.

2282 — No. d'Ordre 964, A Turk. Slight black chalk and wash. H. 22 cm., w. 16 cm.

2283 — No. d'Ordre 965, A Satyr with cymbals. Copy after the antique. Red and black chalks. H. 22 cm., w. 16 cm.

2284 — No. d'Ordre 969, Study of a Mother and a terrified Child. Slight black chalk. H. cm., 22 w. 16 cm.

* All the following were in Baldinucci's collection, and most of them, as the uniformity of measures would indicate, come out of two sketch-books.

2284-2325 PARIS—LOUVRE. Nos. 970-1011 are leaves out of the same sketch-book as the last few, and contain various studies, in pen and ink, of architectural and decorative motives.

2326 — No. d'Ordre 1017, Nude seated turning slightly to right, but head looking a little to left. Red chalk. H. 41 cm., w. 29 cm.

2327 — No. d'Ordre 1018, Male Nude with head in hand, and right foot resting on a pedestal. Red chalk. H. 40 cm., w. 20 cm.

2328 — No. d'Ordre 1020, Nude sitting with right hand touching his foot, his left arm around his leg, and right leg bent back. Red chalk. H. 42 cm., w. 29 cm.

2329 — No. d'Ordre 1021, A Nude with a sword lifted with both hands over his head. Red and black chalks. H. 42 cm., w. 29 cm.

2330 — No. d'Ordre 1022, Two Nudes in strained attitudes Red chalk. H. 42 cm., w. 29 cm.

2331 — No. d'Ordre 1023, Nude Youth with right arm resting on young female Nude. Red chalk. H. 42 cm., w. 29 cm.

2332 — No. d'Ordre 1024, Anatomical studies. Red chalk. H. 42 cm., w. 29 cm.

2333 — No. d'Ordre 1025, Elaborate design of an Old Man, a Young Woman and Cupid. Late. Black chalk. H. 26 cm., w. 14 cm.

2334 — HIS DE LA SALLE COLLECTION. No. 105, Head of a Young Woman looking at us with a roguish smile. Ascribed to Andrea, but too clearly Pontormo's to need a word of demonstration. Red chalk. H. 23 cm., w. 17 cm. Photo. Braun, 63,019.

2335 — BIBLIOTHÈQUE NATIONALE. B. 3, 2, rés. No. 12, Nude Boy.

2336 — No. 14, Nude back.

2337 ROME—CORSINI GALLERY. No. 124163, Three heads of a young Child in different positions Red chalk. H. 16 cm., w. 26½ cm.

2338 — No. 124231, Head and shoulders of a Woman, ear-rings in ears. Red chalk, on red-washed paper. H. 11½ cm., w. 15½ cm.

2339 — No. 124155, St. Jerome, almost nude, reads reclining on his elbow against a rock. Ascribed to Andrea Schiavone, but when I saw it last, years ago, it seemed Pontormo's. Black chalk, on brownish paper. H. 44 cm., w. 29 cm.

2340 — No. 124251, Powerful knees and legs. Red chalk, on red-washed paper. H. 21½ cm., w. 15½ cm.

2341 — No. 124240, Male Nude with right arm uplifted, and legs stretched far apart, study for a Baptist. Red chalk, on red-washed paper. H. 21½ cm., w. 15 cm.

2342 — No. 124233, Male torso. Red chalk, on red-washed paper. H. 21½ cm., w. 15½ cm.

2243 — No. 124242, Draped female head and shoulders, for a Madonna. Red chalk, on red-washed paper, H. 21½ cm., w. 15½ cm.

2344 — No. 124228, Male figure (no head) down to knees; drapery thrown over left shoulder. Red chalk, on red-washed paper. H. 21½ cm., w. 15½ cm.

2345 — No. 124244, Seated nude figure, with right arm stretched out. Left arm drooping between parted legs. Red chalk, on red-washed paper. H. 21½ cm., w. 15 cm.

2346 — No. 124232, Seated nude figure, with right leg and foot very much lifted, left leg stretched back, left arm dropping between legs. Black chalk heightened with white, on red-washed paper. H. 22 cm., w. 15½ cm.

2347 — No. 124230, Torso of seated figure, very muscular. Smaller sketch of same figure in right-hand corner. Red chalk, on red-washed paper. H. 21 cm., w. 15 cm.

2348 — No. 124246, Powerful three-quarters length of standing figure (no head), seems to be pulling back with strain. Red chalk, on red-washed paper. H. 22½ cm., w. 15 cm.

2349 — No. 124162, Study for portrait. Three-quarters length figure of Man seated in chair, holding pen (?) in left hand. Verso: Sketch of same, much less elaborated. Both these are of the person that we find in Nos. 1967 and 2354. Red chalk. H. 28½ cm., w. 19 cm.

2351 — No. 124239, Male Torso seen in profile. Red chalk, on red-washed paper. Verso: Nude Child seen from the back, lying down and leaning on elbow. Red chalk. H. 21 cm., w. 15½ cm.

2352 — No. 124254, St. Christopher with Child on right shoulder holding globe. A smaller sketch for the same is in the Uffizi. Red chalk. H. 40½ cm., w. 26 cm. Photo. Alinari 1231.

2353 ROME—CORINTI GALLERY. No. 124259, Three drawings of same female figure, head bent down and in profile. Black chalk. H. 26 cm., w. 20 cm.

2354 — No. 130559, "Study for portrait." Head and shoulders of Man, a cap on his head; paper cut round with frame of India ink. Same sitter as No. 2349. Red chalk. Verso: Study of folds of belted-in cloak. Tondo, diam. 11 cm.

2355 — No. 124161, In lunette: A draped figure of Woman crouching, head enveloped in folds, left arm extended, right arm folded under left. Angels' heads. Photo. Anderson. Verso: Nude male figure, upright, face looking over right shoulder. Sketch of leg in left-hand corner. Red chalk. H. 23 cm., w. 40½ cm. at base.

2356 — No. 124229, Group of draped figures, two female figures on the left, one holding Babe in arms, whom the other seated a little above is taking from her. Man seated below. Infant Angel flying down in the middle. Two other male figures (very indistinct) approaching from right. From about 1530. Photo. Anderson. Black chalk, on red washed paper. Verso: Sketch of two male busts, one apparently draped, the other nude, drawn one under the other. Red chalk, on red washed paper. H. 22 cm., w. 15½ cm.

2357 — No. 124234, Two nude recumbent figures of Infants, one winged. Red chalk, on red-washed paper. Verso: Two right arms, muscles emphasised. One in red chalk. The other black chalk, on red-washed paper. H. 21½ cm., w. 15 cm.

2358 — No. 124235, Three sketches of right arms, very muscular. Verso: Shoulders and breast of male figure. Red chalk, on red-washed paper. H. 21½ cm., w. 15½ cm.

2359 — No. 124236, Male nude figure down to knees, arms gathered up over breast under chin. Verso: Sketch of raised right arm, with line of bust and head. Red chalk, on red-washed paper. H. 21½ cm., w. 14½ cm.

2360 — No. 124237, Male torso, faint indication of head looking over right shoulder. Verso: Powerful male Nude from head to knees. Red chalk, on red-washed paper. H. 21½ cm., w. 15½ cm.

2361 — No. 124238, Draped female figure (or of boy?) seated on ground, smiling face, looking over right shoulder. Verso: Back of male Nude, outline of face looking over right shoulder. Red chalk, on red-washed paper. H. 21½ cm., w. 15 cm.

2362 No. 124241, Back of draped figure seated on ground resting on right hand. Verso: Partially draped female figure, very tall, standing erect, left foot raised and resting at back of right; right arm uplifted holding drapery above head, left hand holding it together below waist. Red chalk, on red-washed paper. H. 21½ cm., w. 15 cm.

2363 — No. 124243, Two nude figures of Infants (similar to No. 2357) seated, one winged. Verso: Very sketchy figure of female Nude. Red chalk, on red-washed paper. H. 21½ cm., w. 15½ cm.

2364 — No. 124248, Merest indication of right arm with hand curved in, slight outline of drapery at elbow. Verso: Black chalk strokes on red-washed paper. Undecipherable, might be seated figure. H. 21½ cm., w. 15 cm.

2365 — No. 124249, Muscular right shoulder and fore-arm. Verso: Sketch of right arm with hand curved in, slight outline of drapery at elbow (same as No. 2364). Red chalk, on red-washed paper. H. 21½ cm., w. 15½ cm.

2366 — No. 124250, Male torso, right arm uplifted. Verso: Study of folds over left shoulder (?). Red chalk on red-washed paper. H. 21½ cm., w. 15 cm.

2367 — No. 125769, St. Jerome praying. Draped only around loins. Ascribed, like No. 2339, to Schiavone. Red chalk on brownish paper. Verso: A few undecipherable strokes in black chalk. H. 43 cm., w. 28 cm.

2368 — No. 127689, Sheet covered with sketches: nude back, right arm thrown back as if to strike, repeated four times. On right of sheet: group of draped figures, Man, Woman, two Children (?). Very faint sketch of nude figure on left of sheet. Verso: Various Nudes running and throwing. Red chalk, on white paper. H. 29 cm., w. 40½ cm.

2369 VIENNA—ALBERTINA. S. R. 450. Splendid study after Michelangelo's Duke Lorenzo. Black chalk with touches of red on brown paper. H. 29 cm., w. 18 cm.

2370 WILTON HOUSE—LORD PEMBROKE. The Virgin on a rock platform, seated on her heels, stoops to St. Elizabeth, while between them the two holy Children are at play. On the left a half nude female

PULIGO

Martyr looks sentimentally at St. Francis, who kneels with his back towards us, talking to her of the infant Baptist, to whom he is pointing. A singularly mannered composition of about 1530. Red chalk. H. 27 cm., w. 27½ cm. Plate 26 of Messrs. P. and D. Colnaghi's Publication, edited by Prof. S. A. Strong.

PULIGO (pp. 298-299)

2371 FLORENCE—UFFIZI. No. 271 (cornice 153), Figure of a Youth seated. Ascribed to Andrea, but the look, the forms, and the stroke, are Puligo's. Red chalk. H. 21 cm., w. 12½ cm.

2372 —— No. 468 (Cat. II.), Sketch for a Judgment of Solomon (p. 299). Red chalk. H. 17½ cm., w. 20 cm. Plate clxvii.

2373 —— No. 470 (Cat. II.), Study of a youthful male figure standing draped: in his right hand, which is lifted to his shoulder, a pen; in his left a book. Red chalk. H. 39 cm., w. 20 cm.

2374 —— No. 6365 (Cat. II.), Study of a Nude, almost without arms, but in attitude of a crucified figure. Certainly Puligo's, although unusually firm. Red chalk. H. 40 cm., w. 23 cm.

2375 —— No. 6422 (Cat. II.), A youthful Saint wearing a shirt only, with arms folded over his breast. Ascribed to Andrea. Red chalk. H. 28 cm., w. 10 cm.

2376 LONDON—BRITISH MUSEUM. Bust of a Young Woman. Ascribed to Andrea (p. 299). Red chalk. H. 33½ cm., w. 21 cm. Photo. Braun, B. M. 33.

2377 PARIS—LOUVRE. No. 32, Study for an Evangelist. Ascribed to Andrea (p. 299). H. 35 cm., w. 22½ cm. Photo. Braun, Louvre 117.

2378 —— No. d'Ordre 236, Sketch for a Holy Family. Verso: A Saint with a hammer. Black chalk.

2379 —— No. d'Ordre 1676, Design for an altar-piece, representing the Madonna enthroned between St. Peter and St. James. Ascribed to Andrea (p. 299). Red chalk. H. 41 cm., w. 30 cm.

2380 —— No. d'Ordre 2713, Study for a Madonna. Labelled *Ecole flor. xvi siècle*. Red chalk. H. 17 cm., w. 12 cm.

2381 ROME—CORSONI GALLERY. No. 130492, Sketch for a fresco decorating a tabernacle. Above, God the Father between two Angels. Below, on one side of a door, Tobias with the Angel, on the other side a female Saint. Pen and bistre wash.

2382 VIENNA—ALBERTINA. S. R. 113, Study for a Madonna and Child. Ascribed to Fra Bartolommeo. Black chalk, on grey paper. H. 29 cm., w. 20½ cm.

2383 WILTON HOUSE—LORD PEMBROKE. Design for an Adoration of the Shepherds (p. 299). Catalogued as "Attributed to Correggio," but it cannot escape the attention of any competent student of Italian art that this drawing is of the school of Andrea del Sarto, and the specialist will not fail to recognise therein the spirit of Andrea's admiring follower, Puligo. The Infant Christ and the young Shepherd have Puligo's unmistakable types. The trees on the hillside are no less characteristic of this master. Most characteristic of all is the flickering, flimsy, yet not unpleasant handling. Puligo's most charming drawing. Red chalk. H. 23 cm., w. 17 cm. Plate 56 of Messrs. P. and D. Colnaghi's Publication of the Pembroke Drawings, edited by Prof. S. A. Strong.

COSIMO ROSELLI (pp. 125-127)

2384 FLORENCE—UFFIZI. No. 1092 (cornice 24), Various studies for a Crucifixion. Catalogued "Maniera di Gozzoli" (p. 126). Bistre wash and white. H. 18½ cm., w. 23 cm.

2385 LONDON—BRITISH MUSEUM. Design for a Madonna appearing to St. Bernard. He sits under a shelving rock, writing. The Virgin is accompanied by two Angels. To the right, below, a Monk in profile, with a garland on his wrist. Ascribed to Fra Bartolommeo. No. 1885-5-9-33. Pen and bistre.

H. 17 cm., w. 21 cm. Plate lxxxi. A few words will suffice, I trust, to establish the attribution of this sketch to Cosimo Rosselli, instead of to his pupil's pupil, the Frate. Let us begin with the types. We note the extravagant bottle-noses. Who that has Cosimo's figures in mind can fail to recognise these also as his? You shall find their like in any of his works, in the best as well as in the worst, in the Sixtine frescoes no less than in the Breslau Nativity. Indeed, the Madonna in the last named painting is almost identical with the Virgin in our drawing. Next, consider the draperies. On the Virgin they hang in long-drawn, unfunctional folds, which awkwardly display the leg. This is characteristic of Cosimo, and examples are numerous. In the Sixtine fresco representing the Golden Calf, it occurs more than once. Another point to observe is the extreme slenderness of the hands. This is peculiar to Rosselli, and in almost any work of his you may meet with it. Striking instances may be seen in the Berlin altar-piece, No. 59, and in Mr. Charles Butler's excellent panel representing St. Catherine promulgating the Rules of her Order. Finally the action of the monk, the precise bend of his body, are easily paralleled in Cosimo's paintings. An instance is the old man on the extreme right in the Sixtine Sermon on the Mount (p. 126).

2386 —— A Bishop standing and reading in a book. The type of face and kind of folds are characteristic of the late work of Rosselli. Silver-point. H. 17½ cm., w. 7 cm.

2387 —— MR. G. T. CLOUGH. Various studies for figures of the Baptist, Paul, Nicholas, kneeling female Saints, etc. (p. 126). Bistre and white on pinkish ground. Plate lxxx. Verso: The Florentine Lily and studies for a Madonna. Pen and bistre, on pinkish ground. H. 19 cm., w. 23½ cm.

SCHOOL OF COSIMO ROSELLI

2388 FLORENCE—UFFIZI. No. 175^r (cornice 87), Study for an altar-piece representing, in the presence of other Saints, the Vision of St. Bernard. Ascribed to Piero di Cosimo, but clearly the work of some follower of Rosselli's later style, during the period when Piero was his foreman. Pen and bistre, on white paper. H. 24 cm., w. 24 cm.

2389 —— No. 113 (Cat. II.), A design for a Last Judgment, which in some respects anticipates Fra Bartolommeo's fresco. A school copy after a lost original by Rosselli. Bistre and white. Arched. H. 40½ cm., w. 28½ cm.

2390 PARIS—THE LOUVRE. A youthful draped figure in profile to right. He corresponds in all but the head, which here is much younger and more graceful, with the figure on the extreme left in the Sixtine Last Supper. It is just possible that the drawing is Rosselli's, and served as a study for the fresco. My own feeling, however, is that it was made after the painting by an artist somewhat younger. Pen, wash, and white. Photo. Giraudon 708.

2391 VIENNA—ALBERTINA. S. R. 48, Before a ruined shed, within which we see St. Joseph, the Virgin kneels adoring the Child, who lies on the ground on the edge of her skirt. On the left St. Jerome kneels also. The types are clearly those of a follower of Rosselli—the Child goes even back to Rosselli's master Baldovinetti—but the feeble author of this drawing betrays the influence of Piero as well, and the remote effect of Botticelli also. He must have been a painter of the character of those who have left more than one picture on the altars of S. Spirito. Pen, bistre and white, on reddish buff ground. H. 18 cm., w. 24 cm. Plate 582 of Albertina Publication.

ROSSO FIORENTINO (pp. 328–330)

2392 BERLIN—PRINT ROOM. More than half-length figure of a Woman with her mantle drawn over her head. Ascribed to Beccafumi. Red chalk. H. 33 cm., w. 20 cm.

2393 —— An Old Woman seated holding a book. Ascribed to Andrea. Black chalk. H. 27 cm., w. 16 cm.

2394 FRANKFORT—STÄDEL INSTITUT. No. 523, A young and an old Sibyl with a Saint. Ascribed to Parmigianino. Red chalk.

2395 FLORENCE—UFFIZI. No. 473^r (cornice 189), Sketch for a Holy Family, The Virgin in profile to

right holds the Child erect on a cushion, while St. Joseph sits fast asleep. Red chalk. H. 13½ cm., w. 12 cm.

2396 FLORENCE—UFFIZI. No. 474^r (cornice 189), Slight but delightful sketch for a legendary or mythological composition. Red chalk. H. 7 cm., w. 11 cm.

2397 — No. 479^r (cornice 189), Design for an altar-piece. The Virgin enthroned, with Joseph to right and the Baptist to left. Below, Sebastian and Margaret. Constrained attitudes, but elegant, and done with spirit (p. 330). Black chalk. H. 33 cm., w. 25½ cm.

2398 — No. 1210 (cornice 189), Study for a Dead Christ. Ascribed to Pontormo, but the touch and the hands are Rosso's. Red chalk. H. 15 cm., w. 22½ cm.

2399 — No. 1211^r (cornice 189), A Woman seated in profile to left, reading. Red chalk. H. 17½ cm., w. 12½ cm.

2400 — No. 476 (Cat. II.), Studies of Nudes slightly sketched, arranged in various groups, two of these consisting of combatants. Red chalk. H. 23 cm., w. 32 cm.

2401 — No. 477 (Cat. II.), A number of male and female Nudes grouped about the edge of a parapet, some leaning against it or sitting upon it, others standing, and others still reclining on the ground. Probably fragment of a design for mythological composition, not unlike the painting at the Louvre representing the Challenge of the Pierides (p. 330). Red chalk. H. 36 cm., w. 26½ cm. Plate clxxx.

2402 — No. 478 (Cat. II.), Study for a nude St. Sebastian. Academic and cold. The figure occurs in Rosso's altar-piece in the Pitti Gallery. Red chalk. H. 40 cm., w. 15 cm.

2403 — No. 6469 (Cat. II.), Various anatomical studies of knees. Verso: A rapidly sketched nude female figure that has suddenly knelt in profile to right. Red chalk. H. 28 cm., w. 18½ cm.

2404 — No. 6470 (Cat. II.), Sketch for a Meeting of Joachim and Anne, with one male and one female attendant. It should be noted that although drawn with the pen and wash, the effect of largely and strikingly contrasted light and shade is the same as in the red chalk drawings. H. 28 cm., w. 21½ cm.

2405 — No. 6471 (Cat. II.), The Virgin seated on the ground embraces the Child, who puts His arms about her neck. Delicate feeling, and fair drawing. Red chalk. H. 16 cm., w. 18 cm.

2406 — No. 6473 (Cat. II.), A nude Youth bending forward in profile to right, with his left foot on a pedestal. Suggested perhaps by the antique. Red chalk. Verso: An elderly Nude in profile to right, with his wrist on a stump. Pen and ink. H. 40 cm., w. 23 cm.

2407 — No. 6475 (Cat. II.), Sketch for a Holy Family, with Elizabeth and the infant John. Spirited. Black chalk. H. 16 cm., w. 12 cm.

2408 — No. 6476 (Cat. II.), Various small figures, most of them female, walking about, in an empty space, casting long shadows. Dainty and entertaining. Red chalk. H. 16 cm., w. 17½ cm.

2409 — No. 6477 (Cat. II.), A Nude seen from behind. Feeble. Red chalk. H. 37 cm., w. 19 cm.

2410 — No. 6478 (Cat. II.), A nude female of about thirty standing nearly sideways to left with her right arm held out, but facing front with her left arm held up. A laudable attempt to work from the model. Red chalk. H. 36½ cm., w. 18 cm.

2411 — No. 6479 (Cat. II.), Profile to left of a smooth-faced male head with open mouth. This recalls the famous profile of a Satyr in the Louvre ascribed to Michelangelo, but which I would attribute to Bandinelli. It is likely that the two heads were drawn by artists who knew one another. Red chalk. H. 34 cm., w. 23 cm.

2412 — No. 6480 (Cat. II.), Upper part of two youthful figures. Good. Black chalk. H. 14 cm., w. 8 cm.

2413 — No. 6482 (Cat. II.), Four small draped figures, one of them a fashionable Youth. Feeble. Red chalk. H. 14 cm., w. 20½ cm.

2414 — No. 6483 (Cat. II.), A number of rapidly sketched small figures for a sacred or legendary composition. Pen and ink. H. 10 cm., w. 15½ cm.

2415 — No. 6484 (Cat. II.), Two studies of lower part of figure, profile and back. Red chalk. H. 28 cm., w. 19 cm.

2416 — No. 6485 (Cat. II.), A Nude looking to right, and pointing both up and down. Verso: Five pretty curly heads. Black chalk. H. 39 cm., w. 25 cm.

2417 — No. 6486 (Cat. II.), Upper part of male, partly draped figure looking down to left. Red chalk. H. 20 cm., w. 14½ cm.

2418 FLORENCE—UFFIZI. No. 6487 (Cat. II.), A Nude seated with his back toward us leaning against a table. Red chalk. H. 38 cm., w. 26 cm.

2419 —— No. 6488 (Cat. II.), Upper part of draped figure of a Saint blessing. Red chalk. H. 19 cm., w. 20 cm.

2420 —— No. 6489 (Cat. II.), A Nude lightly seated with his right foot curled under his left knee. He looks out and points with his left hand. Good. Red chalk. H. 39½ cm., w. 20 cm.

2421 —— No. 6490 (Cat. II.), A youthful Nude, with his right knee on a rock, looks to right and points across his breast to left. Very pleasant. Red chalk. Verso: Two rapidly sketched Nudes, one in red, the other in black chalk. H. 40 cm., w. 23 cm.

2422 —— No. 6491 (Cat. II.), Various small figures mostly Nudes, dashed off with much spirit. In the middle is a tall draped female. Above, Cupid shooting. Pen and bistre wash. Verso: Lower part of nude kneeling figure. Red chalk. H. 18 cm., w. 24½ cm.

2423 —— No. 6492 (Cat. II.), A Young Woman seated in a niche, with her knees crossed under her dress, throws up her hands in astonishment while turning her head sharply to right. It is curious to note in this allegorical figure the derivation from Michelangelo's Sibyls, while the actual impression is almost that of an eighteenth-century French figure. All in all, this is one of Rosso's most interesting sketches. Red chalk. H. 36½ cm., w. 27 cm.

2424 —— No. 6493 (Cat. II.), A draped figure holding his head in his hand as if sobbing. Also a porcupine done with the pen. Red chalk. H. 27 cm., w. 19 cm.

2425 —— No. 6494 (Cat. II.), Draped figure, standing in profile to right, with his bare right arm doubled up to his beard. Mannered. Red chalk. H. 38½ cm., w. 13½ cm.

2426 —— No. 6495 (Cat. II.), A male Nude, running forward with a staff in his left hand. Red chalk. H. 38 cm., w. 24 cm.

2427 —— No. 6497 (Cat. II.), A grossly disproportioned male Nude, with demoniac expression, stands with his hands joined high above his head, near a standard planted in the ground. Red chalk. H. 41½ cm., w. 20 cm.

2428 —— No. 6499 (Cat. II.), A number of spectral figures, chiefly of emaciated old men, all in attitudes of wonder or contrition, crowd kneeling or standing around a skeleton lying on a rock. Over the reclining skeleton another, winged, holds open a book, inviting a tall, emaciated old man to look into it. On the extreme right a fantastical nude old man leans on a club, and holds at arm's length a scroll with the date 1517. Close by him, on a rock, an almost completely effaced inscription, in which *Augustinus* can still be traced. This proves that the design was made for Agostino Veneziano, who, indeed, engraved it in the following year (p. 329). See Bartsch, vol. 14, p. 320, No. 424. It is almost incredible that anything so spectral, so mannered, so crowded, so merely the modern illustration, was designed by a Florentine as early as 1517. But it is a fact. Red chalk. H. 32 cm., w. 50 cm.

2429 —— No. 6500 (Cat. II.), Rapid jotting for a tall composition in arched frame, representing the Adoration of the Magi. Black chalk. H. 11½ cm., w. 7 cm.

2430 —— No. 6501 (Cat. II.), A lovely draped Female, kneeling in profile to left, with a book in her right hand. For a figure in the "Sposalizio" at S. Lorenzo, and charming. Red chalk. H. 34 cm., w. 22 cm.

2431 —— No. 13849 (Cat. II.), A pretty nude Youth, standing in studied attitude in profile to right. Red chalk. H. 26½ cm., w. 10½ cm.

2432 —— No. 14610 (Cat. II.), Meeting of Isaac and Rebecca. A singularly mannered composition of extraordinarily slender, elegant, haughty figures. Parmigianino at his worst is not so mannered in his elegance as Rosso is here (p. 329). Red chalk. H. 34 cm., w. 23 cm.

2433 —— No. 14673 (Cat. II.), A youthful female Nude, stands with her face in profile to right. On the back of her head, like a cap, she wears the mask of an older face. In her left hand she holds a disc. Below, on the right, a putto in attitude of shooting downwards. Above, on the left, a mask. An allegory of Michelangelesque inspiration. Red chalk. H. 35½ cm., w. 24½ cm.

2433^a —— No. 17762 (Cat. II.), Cupid nude, represented as a mincing sentimental youth. You could believe he was singing an *aria* (p. 329). Red chalk. H. 29 cm., w. 15½ cm.

2434 —— No. 17805 (Cat. II.), A male Nude, standing open mouthed, with both his hands on the pommel of

his sword, whose point touches the ground. Probably for the executioner in a Decapitation of the Baptist. Red chalk. H. 34½ cm., w. 14 cm.

2435 FLORENCE—UFFIZI. No. 17806 (Cat. II.), A nude Youth, staggering, with his right hand to his head. Red chalk. H. 29½ cm., w. 23 cm.

2436 —— No. 17807 (Cat. II.), A Nude, looking to left, and holding a hand against his left knee. Probably for the same composition as the one mentioned in No. 2434. Red chalk. H. 33 cm., w. 18½ cm.

2437 —— No. 17815 (Cat. II.), A Nude, walking forward to left, with his left arm held up. Red chalk. H. 41 cm., w. 20 cm.

2438 —— No. 17816 (Cat. II.), A male Nude, reclining on his right arm, looking up. Red chalk. H. 20½ cm., w. 31 cm.

2439 —— No. 17819 (Cat. II.), A Nude, reclining in a niche, with his hands joined in prayer. Red chalk. H. 21 cm., w. 36 cm.

2440 —— SANTARELLI COLLECTION. No. 649, A youthful draped figure looking up to left. Ascribed to Andrea, but the lights and shadows and the hands are Rosso's. Red chalk. H. 32 cm., w. 22 cm.

2441 —— No. 652, Kerchiefed head of an Old Woman looking up in profile to left. Ascribed to Andrea, but, as the shadows and the fusion show, the author was Rosso. Black chalk. H. 19½ cm., w. 14 cm.

2442 —— No. 689, Copy of the kneeling Saint, and the lower part of the executioner in Pesellino's Martyrdom of Cosmas and Damian in the Florence Academy. Red chalk. H. 26 cm., w. 19 cm.

2443 HAMBURG—KUNSTHALLE. Madonna with the infant John. Pen and bistre.

2444 LONDON—BRITISH MUSEUM. A female Nude lying in a Michelangelesque attitude, fast asleep. Red chalk. H. 12½ cm., w. 24 cm.

2445 —— THE HON. A. E. GATHORNE-HARDY. Bust of a Lady. Verso: Three busts, one full face, and the others profile. In the spirit of the S. Lorenzo altar-piece, but imitative of Leonardo, even to technique. Pen and ink.

2446 —— MR. JAMES KNOWLES. A female Nude bending over slightly to right. H. 27 cm., w. 14 cm.

2447 MILAN—MUSEO CIVICO. Sketch for a Holy Family (p. 330). Admirable. Bistre wash. Plate xi. of Dr. Frizzoni's "Quaranta Disegni della Raccolta Morelli."

2448 —— MME. GENOULHAC. Design for the "Sposalizio" at S. Lorenzo. Spirited. Pen and wash.

2449 OXFORD—CHRIST CHURCH LIBRARY. No. 410, The Magdalen and two other female Saints. Copied from the left side of an unknown altar-piece by Fra Bartolommeo. Verso: A draped male figure copied from some Massacieusque painting, and head of a Young Woman wearing a diadem, suggesting some Græco-Egyptian original. Red chalk. H. 26½ cm., w. 21½ cm.

2450 PARIS—LOUVRE. No. 189, A group of four Women and a Man. The attribution of this sheet to Pontormo is most unwarranted. The types are so unmistakably Rosso's that in Paris of all places they should not have escaped recognition. The structure also is very characteristic of him, as for instance the lengthy proportions and almost rectangular torso of the seated female. The touch is also his (p. 329). Red chalk. H. 28 cm., w. 18 cm. Plate clxxix.

2451 —— No. 1604, Design for a casket. I am not convinced that this is an original drawing by Rosso, but it may be. Pen and wash, on parchment. H. 42 cm., w. 49 cm. Photo. Giraudon 1351.

2452 —— No. d'Ordre 1577, The Escape from Troy, being a number of figures chiefly nude, many of them carrying sacks on their heads. Most conspicuous are two Nudes carrying, one an Old Man, and the other an Old Woman, both nude. Black chalk. H. 21 cm., w. 28 cm.

2453 —— No. d'Ordre 1579, The Mother of Mercy holding her mantle over a group of people; perhaps the design that belonged to Vasari, of which he says that it was made for a picture for Arezzo, which, however, was never painted (p. 330). Red chalk. H. 30 cm., w. 27 cm.

2454 —— No. d'Ordre 1580, Seven nude Warriors, one of whom blows a trumpet. Background of trees. In kind and quality this resembles the beautiful sketch in the Uffizi (No. 2401) (p. 330). Red chalk. H. 32 cm., w. 25 cm. Photo. Braun.

2455 —— No. d'Ordre 1592, Rapid sketch for the "Sposalizio" at S. Lorenzo. Pen and ink. H. 28 cm., w. 21 cm.

2456 —— No. d'Ordre 1971, Sketch after the larger part of Paolo Uccello's fresco representing the Flood. Red chalk.

2457 —— No. d'Ordre 10014, Study for a Holy Family. Bistre wash. H. 25 cm., w. 19 cm.

2458 —— ÉCOLE DES BEAUX ARTS. The Labours of Hercules. Pen and bistre wash.

SCHOOL OF ROSSO FIORENTINO

2459 FLORENCE—UFFIZI. No. 15559 (Cat. II.), Various Nudes, old copy of a fragment of a pleasant mythological design for a lunette. Black chalk. H. 37 cm., w. 27 cm. Photo. Philpot 40.

2460 PARIS—LOUVRE. Venus and Mars. Old copy of a famous drawing made for Pietro Aretino. Pen and white, on greyish brown ground. H. 43 cm., w. 34 cm. Photo. Giraudon 314.

SARTO (See ANDREA)

GIULIANO DA SAN GALLO (pp. 67-69)

2461 FLORENCE—UFFIZI. No. 192 (cornice 33), Study for an Angel in profile to left, and of St. John. Ascribed to Botticelli, after one of whose Angels in the Florence Academy Coronation this is a copy. But the technique, the dimples in the Angels' draperies, the flutings in John's mantle, and his features, all betray Giuliano's hand. Bistre, on white paper. H. 19½ cm., w. 21½ cm. Photo. Braun, Florence 143.

2462 —— No. 262 (cornice 173), A Woman giving a bowl to a Man, with two Children playing on the ground between them. To the right a woman with one child on her shoulder, and another running beside her. Ascribed to Antonio, but in structure and technique I cannot distinguish this from Giuliano's work. The same manner of outlining, and the same of hatching. The action of the woman with the children is singularly like that of the two Judiths (Nos. 2472, 2473). Pen and white, on pink prepared paper. H. 28 cm., w. 39 cm. Photo. (two figures to left only), Philpot 1518.

2463 —— No. 278^a (cornice 512), Design for a façade, perhaps for S. Lorenzo. Interesting, for the drawing of the bas-reliefs. Pen and ink. H. 57 cm., w. 62 cm.

2464 —— No. 279^a (cornice 512), Design for a façade, perhaps again for S. Lorenzo. Interesting, for the drawing of the statues. Pen and ink.

2465 —— No. 155 (Cat. II.), Full-length figure of Jupiter wielding the thunderbolt. Kind and quality of the Albertina Judith. Bistre washed with white and touched with pink. H. 39 cm., w. 27½ cm.

2466-2468 —— Nos. 259, 260, 261 (Cat. II.), Seven figures after Donatello's Apostles in the Sacristy of S. Lorenzo. In technique and mannerisms not to be distinguished from Giuliano's work, but cruder and more decided, so that possibly the attribution to Antonio may be correct. In that case the younger brother must have been in draughtsmanship, what he is not in architecture, a mere shadow of the elder. Pen, heightened with white, on prepared pink paper. Each h. 28 cm., w. 39 cm. Photo. Philpot 1517, reproduces one of these leaflets.

2469 —— No. 1567^a (Cat. II.), Verso: Copy after a figure, the one on the extreme left of Botticelli's fresco originally at the Villa Lemmi, and now in the Louvre, representing Giovanna Tornabuoni, and Four Virtues (pp. 68-69). Pen and bistre, heightened with white. H. 26 cm., w. 19½ cm. Plate xlvi.

2470 —— No. 1799^a (Cat. II.), Verso: A Bacchanal. Pen and ink. H. 28 cm., w. 38½ cm.

2471 ROME—BARBERINI LIBRARY. In Giuliano's sketch-book (among many other interesting studies) design for a tondo containing a Madonna and Angels (p. 68). Stilus and ink. Diameter of sketch 18 cm.

2472 SIENA—PUBLIC LIBRARY. Study for a Judith (p. 68). Pen and ink. H. 18 cm., w. 12 cm. Plate xlvi.

2473 VIENNA—ALBERTINA. S.R. 54, Study for a Judith (p. 68). Already catalogued by Bartsch as Giuliano's. See his catalogue of the Prince de Ligne's collection, Vienna 1794. Black chalk, pen, brownish wash, and touches of white. H. 38 cm., w. 27½ cm. Plate 33 of Albertina Publication.

2474 —— S.R. 55, An historical subject. In Giuliano's Boticellesque style. Verso: Plan of a niche for the Laocöon. This last reproduced in "Archivio Storico dell' Arte," vol. ii. p. 99. Silver-point, brown and grey wash. H. 34 cm., w. 27 cm.

SEBASTIANO DEL PIOMBO* (pp. 231-245)

2475 BERLIN—HERR VON BECKERATH. Study for the Juno in the Farnesina lunettes, and for another female figure seated on the ground, with her right arm stretched out along her side and her left hand resting on a tall slim vase. This does not occur in the frescoes, although presumably drawn for them. Ascribed to Sebastiano (p. 244). Pen and ink.

2476 — Design for the Birth of the Virgin in the Chigi Chapel, at S. Maria del Popolo in Rome. Ascribed to Sebastiano (pp. 244-245). Bistre and wash on bluish green paper. H. 37 cm., w. 26½ cm. Plate II, C. of Dr. Lippmann's "Zeichnungen Alter Meister im Kupferstichkabinett zu Berlin," 1902.

2477 CHATSWORTH—THE DUKE OF DEVONSHIRE. Head larger than life of Pope Leo X. (pp. 238, 239). Charcoal on dark grey paper, torn at the edges. Photo. Braun, Chatsworth 24.

2478 — A reclining figure looking up to the left, and holding up with his left hand a drapery as if to shade his eyes—study for one of the Apostles in the Transfiguration at S. Pietro in Montorio. Ascribed to Sebastiano. With full knowledge of the difficulty that accompanies every effort to identify under a given old master's general types any specifically individual likeness, I venture to state what seems to me not improbable, that the profile of this figure is identical with that of the Donor in Sebastiano's National Gallery (formerly Northbrook) Holy Family. Should my suggestion prove acceptable, it would enable us to identify this Donor as the patron of the chapel where Sebastiano painted the Transfiguration, namely Pier Francesco Borgherini, who is otherwise known to us as the friend of Michelangelo, the employer of Andrea del Sarto, Pontormo, and Granacci, and as the husband of the lady who so bravely defended her pictures from the predatory attempts of a Florentine agent of the King of France. Now it would appear from a letter written to Michelangelo by Pier Francesco's relative Leonardo Sellajo (Frey's "Briefe an Michelagniolo," p. 63), dated March 1, 1517, that Sebastiano was just about to begin the chapel at S. Pietro in Montorio, and that at the same time Pier Francesco was in despair over a picture Andrea del Sarto had painted for him; whereupon Sebastiano assured him that with the assistance of a design by Michelangelo he would undertake to do something that would satisfy him. I cannot here and now go into the ins and outs of the question, but to me it seems probable that the National Gallery Holy Family was the result of this offer. That it was done relatively early in Sebastiano's Michelangelesque career, we may infer from the fact that the Donor here is presented in decidedly Venetian fashion, as Sebastiano surely would not have done later. Then, no other works by this Venetian are so close to the picture in question as the Sibyl and Prophets in the spandrels above the arch of the S. Pietro chapel. These were doubtless begun early in March 1517, and when completed Sebastiano must either have begun, or made preparations for beginning the Transfiguration within the vaulted apse of the arch. At all events the National Gallery picture and the Chatsworth drawing before us were made at no great distance of time from one another, which further tends to give substance to my hypothesis that the heads of the Donor in the one and of the Apostle in the other, were drawn after the identical model, and that that model was Pier Francesco Borgherini. Black chalk and white, on brownish paper. Squared for enlarging. H. 15 cm., w. 26 cm. Photo. Braun, Chatsworth 190.

2479 FLORENCE—UFFIZI. No. 1792, Head of a youngish bearded Man, probably for a Christ, and dating scarcely earlier than 1520. Black chalk and white, sadly retouched. H. 27 cm., w. 18½ cm. Photo. Philpot 2870.

2480 HAARLEM—TEYLER MUSEUM. No. 19, Sketch for a Deposition from the Cross (p. 233 note). At the side three more hasty sketches of figures connected with the same composition. At right angles to it, two other sketches: one, more hasty, shows Christ still on the Cross, and two figures just beginning to take Him down; while in the other, more finished, Christ is supported on the ground by one figure, as in Michelangelo's much later Rondanini group, while another standing by beckons to the right. Haarlem

* Unless otherwise indicated, the drawings catalogued under this name are all attributed to Michelangelo. As it is only in connection with this master that Sebastiano finds a place here, the student must expect nothing like a complete list of his drawings.

Publication, Plate xix. Verso: A heavily draped female figure stoops down in profile to left with hands stretched out—perhaps for an Entombment. At right angles to her, three heads, two being of monks, and one a female profile. Publication, Plate xx. Red chalk. H. 26 cm., w. 18 cm. Like most of the other drawings here enumerated, this sheet is ascribed to Michelangelo, and his authorship thereof has to my knowledge never been questioned. Nevertheless, it certainly is by Sebastiano, and so certainly that I venture to believe that no one who has followed my arguments in the text, and trained his eye accordingly, will dispute this attribution. A few words of demonstration must be given—for form's sake. To begin with, to the discriminating eye the mere aspect of these sketches is not of drawings by Michelangelo. There is in the shading, front and back, something not even quite Florentine, but a manner well known to us in the other studies that we have ascribed to Sebastiano. Indeed, the small female profile on the back is of that ultra-classical type which is only found among Venetians. Or take the stooping figure on the same side—it is inconceivable that Michelangelo ever could have done anything so dumpy, so devoid of form, so vague, so woolly as this. It even exaggerates all the un-Michelangelesque traits that we found in the drawing for a figure in the Visitation on the back of the Windsor Madonna (No. 2504). And while we are on this figure, let us note that its profile resembles one on the extreme right in the larger Vienna "Pietà" (No. 2503), and that the arms and hands are matched in the Oxford Domestic Subject (No. 2500) in the Windsor figure of a Kneeling Mourner (No. 2506), and in the Louvre Madonna (No. 2492 verso). The sketches for a Deposition are so singularly like—except that the figures are smaller—to those for a Crucifixion and a Flagellation (Nos. 2485, 2487), that instead of arguing at length about the attribution of the Haarlem studies, I invite the reader to compare them with the others, and let them pass with those. If the latter are a little looser, it is because their figures are on a larger scale. But the small sketch at Haarlem for the Christ still on the Cross is quite as loose as any of the others. Finally, I would beg the candid student before condemning my hypothesis, to examine carefully all the other drawings which I have ascribed to Sebastiano, particularly the Warwick and Albertina "Pietas" (Nos. 2486, 2503). I am aware that this sketch for a Deposition has been brought into connection with various extant small reliefs of the same subject ascribed to Michelangelo. I would suggest that the resemblance is due not to identity of hand but of source, for I would not deny that the inspiration of this as of most of Sebastiano's drawings was Michelangelo, and that the latter originated the composition. It must be noted, however, that the likeness between the drawing and the various reliefs is confined to the action of the figures engaged upon the Cross—the part of the theme where Sebastiano would have felt himself most helpless and most constrained to imitate the master—while in the lower groups it is entirely different. What a study by Michelangelo himself for this composition looks like we know, for we have it in the British Museum (No. 1514) in a sketch for the group in the lower left-hand corner of the various reliefs. This Haarlem sketch, however, is earlier than and quite independent of the reliefs. Michelangelo changed little in his ideas of composition, and was capable of giving the same theme to Sebastiano before 1520, and to some one else after 1530.

2481 LILLE—MUSÉE WICAR. Upper part of figure of a Faun, seen in profile to right. This is obviously but a fragment, and just enough appears to show that the whole figure must have been seated. He holds his pipes between his right hand and left arm, and looks out yearningly and sentimentally. I have no doubt that this is a fragment of a study for the Polyphemus, painted no later than 1512 by Sebastiano at the Farnesina. Interesting to note how Venetian is not only the handling of this drawing, but its spirit, and its way of entering into the sentiment of a classic myth. The ear and the hand offer me, as they did Morelli, who first correctly attributed this sketch, sufficient proof that it is Sebastiano's. Ascribed to Titian. Pen and ink. H. 12 cm., w. 12½ cm. Photo. Braun, Lille 39.

2482 LONDON—BRITISH MUSEUM. The Virgin seated looks down upon the two Holy Children at play. In addition to what I have said in the text, I would say that the hand here has a suggestion of the ones in the Czartoryski portrait at Cracow, and that the probable date of this design is 1515–1518 (pp. 242–4). Black chalk. H. 31 cm., w. 20 cm. Plate cxlii.

2483 — Study for Lazarus held erect on his tomb by two attendants. Below, several drawings of feet and ankles. This is the earlier of the two existing sketches for the Raising of Lazarus (pp. 232–7). Red chalk. H. 25 cm., w. 11½ cm. Photo. Braun, Br. Mus. 7.

2484 LONDON—BRITISH MUSEUM. More hasty and later study for the same three figures for the Raising of Lazarus (pp. 231-7). Red chalk. H. 25 cm., w. 18 cm.

2485 — Study for a Crucifixion. The Crosses are very high, impressively towering over the groups below. The middle one, which rises a little above the others, is shaped at the top like an inverted A, as in several of Michelangelo's own so much later studies for the same subject. On the left, a group of horsemen. Below, various attendants on the fainting Virgin, and figures looking up. The inspiration and imitation of Michelangelo appear in every detail. This design could scarcely have been executed after 1520, and yet there is much here which in Michelangelo himself we find only in his later years. Thus, the figure on the Cross to the left is hung in a way recalling the Greek statue of Marsyas, and suggesting one of the Florentine's last studies for a Crucifixion. The figure on the other Cross is drawn in a style which brings to mind the Casa Buonarroti sketch for the Last Judgment. The action of the figure standing with arms held up to the neck, over the woman with outspread hands, reminds us of one of the figures in the design for the Fall of Phaeton. What we infer from these facts is that certain types and attitudes which we, owing to our fragmentary acquaintance with the master, know in Michelangelo's later years only, existed in his mind long before. Another reflection we are led to by the loose handling, which also anticipates Michelangelo's later manner, is that, as is exemplified so frequently, the imitator is apt not only to take his start from the last point at which he happens to find his master, and inevitably travel forward along the same direction and with the increased velocity of a fresh energy; but also that the imitator, running a necessarily shorter orbit about the same ideal, passes more rapidly through its phases, and thus at times anticipates some of those which every definite manner or style once taken up, necessarily, and almost mechanically leads to (p. 237). Red chalk. H. 39 cm., w. 27½ cm. Photo. Braun, Br. Mus. 17.

2486 — Study for a "Pietà." Acquired several years ago at the Warwick sale (pp. 236-7, 243-4). Black chalk. H. 28 cm., w. 27 cm. Plate cxlvii.

2487 — BRITISH MUSEUM—MALCOLM COLLECTION. No. 63, Study for the Flagellation executed in fresco at S. Pietro in Montorio. I scarcely think that Sebastiano actually began this work until he had finished his paintings at the Pace which seems to have taken up the whole of 1521. This study is of scarcely earlier date (pp. 233, 243). Red chalk. H. 22½ cm., w. 23½ cm. Plate cxlvi.

2488 — No. 366.* Study for the Christ in the Flagellation at S. Pietro in Montorio (pp. 233, 243). Ascribed to Sebastiano. Black, heightened with white chalk. H. 27½ cm., w. 14½ cm.

2489 — COLLECTION OF MR. J. P. HESELTINE. Study for a Holy Family. Within a room, between a drawn curtain and a window, the Madonna holds the Child with her left arm on her lap, while with her right hand she holds something like a garland over a vague figure, who may be Joseph. In the action of the Madonna I feel a close resemblance to the female in Roman costume, turning away with her hands held up in the Raising of Lazarus. The elegance and daintiness would point to a slightly later date than that work (p. 241). In spirit it is not unlike the Holy Family at Naples, although somewhat earlier. Red chalk. H. 12½ cm., w. 9 cm.

2490 — COLLECTION OF SIR CHARLES ROBINSON (FORMERLY). Study for a Crucifixion (p. 233 note). A broad pictorial composition, with the Cross to one side and Christ seen upon it sideways, as in one of the Haarlem sketches for a Deposition. On the left a group surrounding the prostrate Virgin. All about, soldiers, horse and foot, with lances and flags. Red chalk. H. 18½ cm., w. 21½ cm. Although attributed to Michelangelo, this is in every way the most Venetian composition that can be ascribed to Sebastiano. Its extension in breadth is significant enough, and the whole treatment is so pictorial as to suggest Romanino or even Tintoretto rather than any Florentine, and least of all its least pictorial one. Then nowhere can you find an approach to a clear outline, but everywhere broad massing, and vagueness. Nothing could be more characteristic than the touch throughout, or the shading, or the spindle legs, or the fantastic horses. It must be a drawing preceding any others of the kind by Sebastiano, even the famous one in the British Museum. The latter must have arisen after Michelangelo's criticism upon such an one as this,† wherein his influence is as yet scarcely perceptible. A comparison of the two gives us a vivid idea of what Sebastiano was, and what Michelangelo endeavoured to make of him.

* I cannot quite accept No. 365, a male head, and its verso, the figure of a woman, as Sebastiano's, although it has found favour with critics of note. To me these drawings would rather seem to be by a Roman imitator of the Venetian.

† Another drawing, an intermediate stage of the same composition, is represented by a copy at Oxford (No. 1708).

2491 OXFORD—THE UNIVERSITY GALLERIES. No. 37, Study of eight or nine figures for a Deposition or "Pietà." I should think about 1515-1518 to be the proper date for this design (pp. 234, 235). Red chalk. H. 36½ cm., w. 27½ cm. Photo. Braun, Oxford 77.

2492 —— CHRIST CHURCH LIBRARY. Various studies for the Dead Christ in the Viterbo "Pietà" (pp. 235-7, 240). Black chalk, on brown paper. H. 18 cm., w. 27 cm. Photo. Grosvenor Gallery, Oxford 28.

2493 —— THE GUISE COLLECTION. No. 2 (cf. Robinson's "Michelangelo and Raffaello, Oxford," p. 103), Study for a domestic subject, probably a Holy Family. This must be early, perhaps as early as 1512-1513 (pp. 239, 241, 242). Red chalk. H. 20 cm., w. 27 cm. Photo. Grosvenor Gallery, Oxford 27.

2494 PARIS—LOUVRE. No. 112, Study for a Madonna in profile to left with the sleeping Child between her knees. As early perhaps as 1514 (pp. 240, 241). Red chalk. H. 19 cm., w. 10½ cm. Photo. Braun, Louvre 50.

2495 —— No. 113, Study for a Madonna in profile to left, holding the Child at arms' length, and in the background another figure (p. 240). Photo. Braun, Louvre 52. Verso: Study for a rather Raphaelesque Holy Family (p. 241). Red chalk. H. 29 cm., w. 21 cm.

2496 —— No. 121, Madonna seated with the Child asleep in her arms. This rapid, fumbling sketch, ascribed to Michelangelo, is certainly by Sebastiano, and done, like several others, under the inspiration of the figures in the lunettes of the Sixtine Ceiling. The next-of-kin to this are two other drawings for the Madonna in this collection (No. 2495). One should note the shading that serves as drapery over the knees. As nearly always in Sebastiano's sketches of this period, the head is very tall. The faltering, almost aimless line, is also very characteristic. Red chalk. H. 17 cm., w. 11 cm. Photo. Braun, Louvre 56.

2497 —— No. 235, Study for the entire figure of the Virgin and the upper part of St. Elizabeth. This was ascribed by M. Reiset, in the Louvre Catalogue, to Sebastiano, but stated to be a study for the Louvre Visitation. It is not for that work, but for a later Visitation, the fragments of which now belong to the Duke of Northumberland at Alnwick (pp. 234, 235 note). Black chalk, on greyish green paper. H. 38 cm., w. 23½ cm. Photo. Braun, Louvre 424.

2498 —— No. d'Ordre 708, Study for a seated Female looking to the left, with her left elbow resting on something at her side. Nude but for a drapery over her knees. Perhaps as early as 1514 (p. 241). Red chalk. H. 25½ cm., w. 13 cm. Photo. Braun, Louvre 57.

2499 —— Study for a Madonna and Child.* She sits a little sideways on a parapet upon which the Child stands. The action is intimately Michelangelesque, and the motive magnificent, but the handling is sufficiently independent of Michelangelo to account for the fact that this noble design already bears the name of Sebastiano. Both as motive and as style this study stands between Mr. Heseltine's sketch for a Holy Family, and the painting of the same subject at Naples. This picture, by the way, is not, as both Cavalcaselle and Morelli agree, an early but, on the contrary, a relatively late work, being, despite its Raphaelesque motive, treated in an advanced Michelangelesque fashion, and painted in that cool grey manner which in Sebastiano we discover first in his various portraits of Clement VII. I am inclined to date this drawing as no earlier than 1525, and probably later (p. 245). Black chalk and white, on dark grey paper. H. 27 cm., w. 22 cm. Photo. Braun, B. Arts 210.

2500 —— COLLECTION OF M. LÉON BONNAT. Study for an Adam and Eve (p. 242). Red chalk. H. 26½ cm., w. 13½ cm. Photo. Braun, B. Arts 63.

2501 VENICE—ACADEMIA. Study for the Madonna in profile to left, with the Child beside her, and two Angels in the background, dating perhaps from 1513-1514 (pp. 238, 242). This design must have been much esteemed, for two good contemporary copies of it exist, one in the Louvre (Louvre Catalogue, No. 115), and the other at Oxford (No. 1700). Photo. Anderson. Verso: Head of elderly Woman of decided Venetian type, with almost Alvisesque oval. The hand is certainly the one that did the Madonna, and the Venetian character of the head thus confirms the various arguments brought forward in the text for attributing this sheet to Sebastiano. Black chalk.

2502 VIENNA—THE ALBERTINA. S. R. 136, Study of eight or nine figures for a "Pietà." This may be as early as 1514-1517 (pp. 233, 234, 237). Red chalk. Verso: Study of legs. Pen and ink. H. 32 cm., w. 25 cm.

* This was formerly in the Gatteaux Collection, and I am not quite sure that it is now in the Louvre.

2503 VIENNA—THE ALBERTINA. S. R. 137, The Dead Christ supported by His Mother. Of somewhat later date than the last (pp. 236, 237). Red chalk. H. 41 cm., w. 24 cm. Plate 63 of Schönbrunner's Albertina Publication.

2504 WINDSOR. Study for a Madonna holding the Child, with the infant John by her side. Although showing great kinship with Michelangelo's figures in the spandrels and lunettes of the Ceiling, this design may yet be considerably later, but scarcely later than 1520. It curiously answers to the description given in a letter of no earlier date than 1532, addressed by Sernini to Giovanni Mahona, of one of two subjects that Sebastiano could paint for the latter's master Don Ferrante Gonzaga. It reads thus: "Una Nostra Donna bella con Figliuolo in braccio et un San Giovani batista che faccia seco un poco de moreschina come il più delle volte si vogliono dipingere."* It is possible that being asked to give an idea what subject he might paint, Sebastiano pulled out this very design (p. 238). Black chalk. Plate cxlvii. Verso: Study of the Virgin for a Visitation. This is so strikingly and manifestly Venetian that I am not a little surprised at its not having long since put students on the track of the real author of the sheet. The draped figure resembles nothing else so much as some of the most Hellenising bits of the most Hellenising of the Lombardi in their famous reliefs at St. Antony of Padua. It is just possible that it is a study for the Louvre Visitation, which would agree with the date one should give to the Madonna. But the style is far too Venetian for such a date (1521), and the fact that the sheet has been cut at the top, decapitating the figure, would point to the conclusion that, done earlier, it accidentally turned up when the artist was looking for blank paper, whereupon he used the other side, and then trimmed the sheet to suit the Madonna and Child. Red chalk. Reproduced, "Jahrb. Pr. Kstsm." xx., p. 204. H. 31½ cm., w. 20½ cm.

2505 —— Study for a Madonna, tenderly embracing the Child. Perhaps as early as 1514-1515 (p. 241). Black chalk, and originally gilt all around the edges. Photo. Grosvenor Gallery, Windsor 21. Verso: A madrigal in Michelangelo's handwriting written with black ink, and then cancelled with brown.

2506 —— A kneeling male figure, and in vague outline several others. The purpose of this sketch would remain obscure, if a copy thereof in the British Museum, ascribed to Daniele da Volterra, did not make it clear that it was for a "Pieta" (p. 242). Black chalk. Photo. Grosvenor Gallery, Windsor 22. Verso: Windows, scarcely Sebastiano's; perhaps Michelangelo's.

JACOPO DEL SELLATO (pp. 72-74)

2507 LILLE—MUSÉE WICAR. No. 291, Study for a St. Luke, ascribed to Fra. Filippo (p. 74). Pen, bistre wash and white, on prepared tinted paper. H. 22 cm., w. 24 cm. Photo. Braun, Lille 2.

2508 LONDON—BRITISH MUSEUM. Design for a Nativity, ascribed to Ghirlandajo (p. 73). Bistre and wash, on vellum. H. 29½ cm., w. 22 cm. Plate liii.

2509 —— MALCOLM COLLECTION. No. 17, Two Studies, one for a seated and the other for a kneeling Madonna. Ascribed to Ghirlandajo (p. 73). Silver-point, heightened with white, on dark pinkish prepared paper. H. 21 cm., w. 31 cm.

SOGLIANI (pp. 145, 146)

2510 BERLIN—HERR VON BECKERATH. Cartoon for the Child in the Madonna by Sogliani, absurdly ascribed to P. del Vaga, in the Cathedral at Pisa (Photo. Alinari 8861). Black chalk. H. 31 cm., w. 16 cm.

2511 FLORENCE—UFFIZI. No. 81 (cornice 82), Head of a Youth with long hair. Ascribed to Credi, but

* Campori, "Sebastiano del Piombo e Ferrante Gonzaga," p. 5.

the features, the hair and the smoothness betray Sogliani, of course in his earliest phase (p. 145). Silver-point and white. H. 19 cm., w. 14 cm. Photo, Brogi 1642.

2512 FLORENCE—UFFIZI. No. 83, Head of a Girl. Companion to No. 2511. Silver-point and white. H. 19 cm., w. 13 cm. Photo, Brogi 1641.

2513 — No. 176 (cornice 135), The Madonna and Child, with a kneeling Angel playing on a viol. A most charming purely Leonardesque motive. Certainly not by Fra Bartolommeo, to whom it is ascribed. Perhaps by Sogliani. Pen and white, on brownish pink ground. H. 10 $\frac{1}{2}$ cm., w. 8 cm.

2514 — No. 281 (cornice 154), Female figure with dish in hand. Ascribed to Andrea del Sarto, and supposed to be a study for the Salome in the Decapitation of the Baptist at the Scalzo, but really a free copy after that figure. The look and the handling point to Sogliani. Black chalk. H. 28 $\frac{1}{2}$ cm., w. 21 cm.

2515 — No. 354 (cornice 109), Profile head of Youth, looking up to left. Ascribed to Bartolommeo, but Sogliani's forms and smoothness. Black chalk. H. 22 cm., w. 19 cm. Photo, Alinari 237.

2516 — No. 377^a (cornice 123), Bust of a Youngish Woman. Good, and very close to Bartolommeo, to whom it is attributed; but compare this with the head of the Madonna in the Duomo at Pisa (p. 146). Black chalk and white. H. 40 cm., w. 29 cm. Photo, Alinari 353.

2517 — No. 392^a (cornice 116), Head of a Child. Ascribed to Fra Bartolommeo. Black chalk. H. 17 $\frac{1}{2}$ cm., w. 13 $\frac{1}{2}$ cm.

2518 — No. 429^a (cornice 170), Head of a Man in profile to left. Black chalk, on brown paper. H. 21 cm., w. 16 $\frac{1}{2}$ cm.

2519 — No. 434 (cornice 93), Study for the drapery of a figure kneeling to left, the head, left shoulder and arm slightly indicated. It is ascribed to Leonardo, of whose quality it has nothing. The folds might tempt one to give this sketch to Granacci, but a comparison with the kindred sheet by Sogliani in the Malcolm Collection (No. 2641) obliges us to assign it to the same master. Umber and white, on linen. H. 28 cm., w. 19 cm. Photo, Brogi 1869.

2520 — No. 434^a (cornice 169), Three Women seated, and a Child. Black chalk. H. 17 cm., w. 20 cm. Photo, Philpot 16.

2521 — No. 440 (cornice 93), Head of a Man almost in profile to left. Ascribed to Leonardo, but the types, the ear, and the expression prove that it is Sogliani's. Silver-point and white, on pinkish ground. Diameter 15 cm. Photo, Brogi 1623.

2522 — No. 460 (cornice 109), Head of a Child. Ascribed to Fra Bartolommeo, but the large eyes, the ear and the modelling suffice to establish that it is by Sogliani (p. 145). Black chalk. H. 19 cm., w. 17 cm. Photo, Brogi 1444.

2523 — No. 461 (cornice 111), Head of a Young Woman. Ascribed to Fra Bartolommeo. Black chalk. H. 20 cm., w. 17 cm. Photo, Alinari 48.

2524 — No. 551 (cornice 104), Sketch for the upper part of a Ciborium, probably a study for the design No. 2528, and, like that, ascribed to Albertinelli. Red chalk. H. 22 cm., w. 17 cm. Photo, Brogi 1719.

2525 — No. 553 (cornice 104), The Visitation. Study for the Standard at S. Niccolò al Ceppo, inspired by the famous picture of Albertinelli, to whom, therefore, this is ascribed (p. 146). Photo, Braun, Florence 1. Plate 137 of the Albertina Publication. Verso: Christ in the Garden, a note after Perugino's picture in the Florence Academy. Red chalk. H. 25 cm., 22 cm.

2526 — No. 554 (cornice 105), Madonna seated with the infant John. Ascribed to Albertinelli, but the spirit and the stroke are Sogliani's. Pen and ink. H. 19 cm., w. 9 cm. Photo, Brogi 1826.

2527 — No. 592 (cornice 348), Madonna with the infant John. Catalogued as "Scuola Lombarda," for which, except possibly in the children, there is no justification. To me it seems most probably Sogliani's (p. 145). The Madonna's entire figure and the landscape are clearly his. Black chalk and white. H. 30 $\frac{1}{2}$ cm., w. 34 $\frac{1}{2}$ cm. Photo, Alinari 1.

2528 — No. 621^a (cornice 106), Study for a Ciborium. Ascribed to Albertinelli, but the types, the stroke, and the touch are Sogliani's. Red chalk. H. 37 cm., w. 23 $\frac{1}{2}$ cm. Lithograph, Alinari 554.

2529 — No. 643 (cornice 163), Draped figure of a monastic Saint, with a book in his right hand. Inspired by Andrea del Sarto, to whom it is ascribed. Red chalk. H. 22 $\frac{1}{2}$ cm., w. 15 cm. Photo, Braun, Florence 398.

2530 FLORENCE—UFFIZI. No. 1166 (cornice 67), An Angel pulling aside a curtain. Ascribed to Filippino, but more probably by the young Sogliani. Black chalk. H. 18 $\frac{1}{2}$ cm., w. 14 cm.

2531 — No. 1198 (cornice 82), Madonna seated in profile to left, holding the Child. Ascribed to Credi. Silver-point and white, on bluish grey paper. H. 17 cm., w. 13 $\frac{1}{2}$ cm. Photo. Brogi 1895.

2532 — No. 1200*, Life-size profile to left of a middle-aged Man. Ascribed to Credi, but perhaps an early Sogliani. Silver-point, on purplish ground.

2533 — No. 1266 (cornice 109), Study for the youngest of the Magi receiving the chalice from a kneeling servant, in Sogliani's Adoration at San Domenico di Fiesole. Ascribed to Fra Bartolommeo. Black chalk. H. 29 $\frac{1}{2}$ cm., w. 13 $\frac{1}{2}$ cm. Photo. Brogi 1946.

2534 — No. 1268 (cornice 125), Study of a Monk standing in profile to left. Ascribed to Fra Bartolommeo. Black chalk and white. H. 30 cm., w. 16 cm. Photo. Brogi 1960.

2535 — No. 1272 (cornice 127), Rapid sketch for the Madonna with the infant Baptist playing at her feet. Black chalk and white. H. 15 cm., w. 9 cm. Photo. Brogi 1439.

2536 — No. 1783 (cornice 352), Full-length figure of St. Dominic. Ascribed to Fra Bartolommeo. Black chalk and white. H. 1 m. 66 cm., w. 98 cm.

2537 — No. 6769* (cornice 169), Head of a bearded Man. Late and poor. Black chalk. H. 26 cm., w. 17 cm. Photo. Alinari 44.

2538 — No. 6770* (cornice 169), Head of a Young Man in profile to left. Study from the life for the St. Bernard in the Conception, formerly at the Gallery of S. Maria Nuova, and now in the Uffizi. Black chalk and white, on yellowish paper. H. 25 $\frac{1}{2}$ cm., w. 19 $\frac{1}{2}$ cm. Photo. Alinari 30.

2539 — No. 184 (Cat. II.), Head of a Cherub. Ascribed, like the next to Credi, but, like that, a study for a head in the Uffizi Conception. Silver-point and white, on buff ground. Oval, H. 10 cm., w. 8 cm.

2540 — No. 188 (Cat. II.), Head of a Cherub. See the last. Silver-point and white, on buff ground. H. 10 $\frac{1}{2}$ cm., w. 9 cm.

2541 — No. 213 (Cat. II.), Christ with the Precious Blood. Black chalk. H. 31 cm., w. 21 $\frac{1}{2}$ cm.

2542 — No. 342 (Cat. II.), Head of a youngish Woman looking to left. Formerly ascribed to Raphael, and now to Andrea, but obviously Sogliani's. Red chalk. H. 28 cm., w. 20 cm. Photo. Philpot 2239.

2543 — No. 351 (Cat. II.), Head of a Young Woman looking down with eyes almost closed. Black chalk. H. 24 cm., w. 28 cm.

2544 — No. 355 (Cat. II.), Head of a Youth full face. Ascribed to Fra Bartolommeo. Black chalk.

2545 — No. 375 (Cat. II.), Head of a Young Woman almost in profile to left. Ascribed to Fra Bartolommeo. Black chalk. H. 39 cm., w. 28 $\frac{1}{2}$ cm. Photo. Philpot 1514.

2545^A — No. 423 (Cat. II.), Study for a Shepherd in a Nativity. Black chalk.

2546 — No. 426 (Cat. II.), Study for a Leonardesque group of a Madonna holding the Child to be embraced by the infant John, with a figure kneeling on the right. Pen and wash, on greyish-green paper.

2547 — No. 427 (Cat. II.), Study for a Prophet. Black chalk and white.

2548 — No. 428 (Cat. II.), Portrait head of an oldish bearded Man, wearing a flat cap. Black chalk.

2549 — No. 430 (Cat. II.), Half-nude Male with cup in hand. Black chalk. H. 40 cm., w. 22 cm.

2550 — No. 431 (Cat. II.), Madonna with infant John. Black chalk.

2551 — No. 432 (Cat. II.), Head of a Child. Black chalk.

2552 — No. 439 (Cat. II.), Head of the Saviour. Black chalk. H. 24 $\frac{1}{2}$ cm., w. 15 cm.

2553 — No. 1336 (Cat. II.), Portrait head of Youngish Woman, turned somewhat to left. Catalogued as "Scuola Umbro-Romana." Black chalk.

2554 — No. 6449 (Cat. II.), Cartoon for a St. Francis, almost in profile to left, with his right hand to his heart. Close to Andrea. Black chalk. H. 81 $\frac{1}{2}$ cm., w. 38 cm.

2555 — No. 6452 (Cat. II.), Kneeling Saint in profile to left. Slight and close to Andrea, to whom it is attributed. Black chalk.

2556 — No. 6617 (Cat. II.), An oblong composition with some forty figures, representing perhaps the Miracles of the Loaves and Fishes. Until now ascribed to Pontormo. No wonder! for the touch is singularly free, and the types have the elegance of Rosso. Indeed, this design must have been made under the inspiration of the last-named artist. Black chalk, squared for enlarging. H. 26 $\frac{1}{2}$ cm., w. 66 $\frac{1}{2}$ cm.

2557 — No. 6761 (Cat. II.), Sketches for an Annunciation. Black chalk and white.

2558 FLORENCE—UFFIZI. No. 6762 (Cat. II.), A draped Female kneeling, facing front. Black chalk and white.

2559 —— No. 6763 (Cat. II.), Study for the Madonna in an Annunciation. Black chalk and white.

2560 —— No. 6764 (Cat. II.), An elegant Youngish Woman kneeling, looking to left and pointing to right
Very close to Fra Bartolommeo. Black chalk and white.

2561 —— No. 6765 (Cat. II.), A draped Woman seated on her heels, study perhaps for the Miracle of Loaves and Fishes. See No. 2556. Black chalk and white.

2562 —— No. 6766 (Cat. II.), A Man standing in profile to left, touching a book with his right hand and pointing upward with his left. Black chalk and white.

2563 —— No. 6767 (Cat. II.), Study for the Virgin in the Visitation at S. Niccolò al Ceppo. Black chalk and white.

2564 —— No. 6768 (Cat. II.), Portrait head of a Man (p. 146). Coloured chalks. H. 28 cm., w. 21½ cm.

2565 —— No. 6771 (Cat. II.), Study for the half-nude figure in profile to left in the Crucifixion of S. Arcadius,
(1521) now at S. Lorenzo. Black chalk.

2566 —— No. 6772 (Cat. II.), Study for a Resurrected Christ. Black chalk and white.

2567 —— No. 6773 (Cat. II.), Madonna seated, fondling the Child. Red chalk.

2568 —— No. 6774 (Cat. II.), Madonna for an Annunciation. Black chalk.

2569 —— No. 6775 (Cat. II.), Study of a Saint with a book. Black chalk and white. Verso: Sketch for a Dead Christ. Red chalk.

2570 —— No. 6776 (Cat. II.), Head of a bearded Man. Black chalk and white. H. 24½ cm., w. 21 cm.

2571 —— No. 6777 (Cat. II.), A Putto, and an arm. Verso: A Putto. Black chalk.

2572 —— No. 6778 (Cat. II.), Almost life-size bust of a Youngish Woman. Black chalk.

2573 —— No. 6779 (Cat. II.), Head of a bearded Man. Black chalk.

2574 —— No. 6780 (Cat. II.), Head of a Man with long hair. Black chalk.

2575 —— No. 6781 (Cat. II.), Head of a Man in profile to left. Black chalk.

2576 —— No. 6782 (Cat. II.), Study of a head, probably for the St. James in the Madonna with that Saint, St. Anne and another Saint in Santo Spirito at Prato. Black chalk.

2577 —— No. 6783 (Cat. II.), Six figures in a procession, four of them in long robes. Red chalk.

2578 —— No. 6786 (Cat. II.), Head of an Old Man for the St. Nicholas at S. Niccolò al Ceppo. Black chalk.

2579 —— No. 6789 (Cat. II.), An Ecclesiastic standing in profile to left. Black chalk.

2580 —— No. 6792 (Cat. II.), Study for the drapery of a kneeling St. Jerome. Torso and arms left bare. Black chalk and white.

2581 —— No. 6793 (Cat. II.), A draped male figure in profile to right, with hands in attitude of surprise. Black chalk.

2582 —— No. 6794 (Cat. II.), Study for a Baptist. Black chalk.

2583 —— No. 6796 (Cat. II.), A Saint with a book and a staff. Study for the St. James in the Trinity with that Saint, the Magdalen and St. Elizabeth of Hungary, in the magazine of the Uffizi. Black chalk.

2584 —— No. 6797 (Cat. II.), Head of a Woman. Black chalk.

2585 —— No. 6798 (Cat. II.), Study of two hands. Black chalk.

2586 —— No. 6799 (Cat. II.), A reclining Nude. Black chalk.

2587 —— No. 6803 (Cat. II.), Two Saints. Black chalk.

2588 —— No. 6804 (Cat. II.), Man kneeling in profile to left. Black chalk.

2589 —— No. 6806 (Cat. II.), Annunciation with St. Michael and a female Saint. Black chalk.

2590 —— No. 6814 (Cat. II.), Two Men seen from behind. Black chalk and white.

2591 —— No. 6815 (Cat. II.), A Saint in profile to right. Black chalk.

2592 —— No. 6817 (Cat. II.), Madonna with the two Children. Red chalk, squared.

2593 —— No. 6818 (Cat. II.), A seated draped figure for a Washing of the Feet. Black chalk.

2594 —— No. 6821 (Cat. II.), A warrior sheathing his sword over a prostrate figure. Black chalk and white, on bluish ground.

2595 —— No. 6822 (Cat. II.), A bearded Saint in profile to right, holding a book. Black chalk.

2596 —— No. 6823 (Cat. II.), A Nude. Red chalk.

2596^a FLORENCE—UFFIZI. No. 6828 (Cat. II.), Two studies for a kneeling female Saint. Black chalk.

2597 —— No. 6830 (Cat. II.), Madonna and four Saints. Black chalk.

2598 —— No. 6831 (Cat. II.), Study for the St. Bernard in the Conception, formerly at S. Maria Nuova, now in the Uffizi. Black chalk and white.

2599 —— No. 6834 (Cat. II.), Study of draped torso. Black chalk.

2600 —— No. 6835 (Cat. II.), Two Saints. Black chalk.

2601 —— No. 6836 (Cat. II.), A Saint, in profile to left, pointing up. Black chalk.

2602 —— No. 6838 (Cat. II.), A kneeling Saint in profile to left. Black chalk.

2603 —— No. 6839 (Cat. II.), A young Saint in profile to right with book in hand. Black chalk.

2604 —— No. 6840 (Cat. II.), Study for a Baptist. Black chalk and white.

2605 —— No. 6842 (Cat. II.), A kneeling Female Saint in profile to left, perhaps for a "Noli me tangere."

2606 —— No. 6849 (Cat. II.), Sketch for portrait of Man sitting with folded hands. Black chalk.

2607 —— No. 6851 (Cat. II.), Three draped figures. Verso: Study for a St. Paul. Black chalk and white.

2608 —— No. 6853 (Cat. II.), A Man in profile to left, pointing to his mouth. Black chalk.

2609 —— No. 6855 (Cat. II.), A Saint with a book in his right hand. Black chalk.

2610 —— No. 6860 (Cat. II.), A kneeling male figure in mantle. Black chalk.

2611 —— No. 6862 (Cat. II.), A cast of drapery.

2612 —— No. 14416 (Cat. II.), Two rapid sketches for Saints. Verso: Figure in profile to left. Black chalk and white, on pinkish ground.

2613 —— No. 14539 (Cat. II.), Shepherd kneeling, for a Nativity. Black chalk.

2614 —— No. 14540 (Cat. II.), Draped study for a St. James. Black chalk and white.

2615 —— No. 14541 (Cat. II.), Head of a Child in profile to right. Black chalk.

2616 —— No. 14542 (Cat. II.), Portrait bust of Young Woman—a study for a Saint. Black chalk and white.

2617 —— No. 14547 (Cat. II.) Head of inspired looking Youth. Rather early. Black chalk.

2618 —— No. 14548 (Cat. II.) Study for a kneeling Woman, probably a Veronica, in a Way to Golgotha. Excellent. Cf. No. 2702. Black chalk.

2619 —— No. 14454 (Cat. II.), Study for the figure on the extreme left in the S. Marco fresco representing St. Dominic fed by Angels. Black chalk.

A book filled entirely with drawings by Sogliani. They seem to have been pasted on to the leaves of this volume by some person in the seventeenth century who knew them to be Sogliani's. Otherwise we may be sure that most of them would now be passing as Fra Bartolommeo's. The size of each page is 34 by 23 cms. Most of the drawings fill nearly the whole page. Where no other indication is given they are in black chalk, heightened with white, on greyish or brownish ground:—

2620 —— No. 1698, Study for the Saint with the scroll in the Conception, formerly at S. Maria Nuova, and now in the Uffizi.

2621 —— No. 1699, Study for the figure on the extreme left in the picture just mentioned.

2622 —— No. 16991, Study for the third seated figure on the right in the S. Marco fresco representing St. Dominic and his companions fed by Angels.

2623 —— No. 16992, Study for the fourth seated figure on the left in the same fresco, and, on a larger scale, the hands.

2624 —— No. 16993, Study for the first seated figure on the left in the same fresco.

2625 —— No. 16994, Study for the fourth seated figure on the right in the same.

2626 —— No. 16995, The second on the right in the same.

2627 —— No. 16996, The first on the right in the same.

2628 —— No. 16997, The fifth on the right in the same.

2629 —— No. 16998, The second on the left in the same.*

2630 —— No. 16999, A nude figure. Perhaps study for an Angel in the same.

2631 —— No. 17000, Study for the young Mage in profile to left in the S. Domenico Adoration. Its great superiority to the painted figure may be due to the fact that the picture was not finished by Sogliani but by Santi di Tito.

* The superiority of these figures to the corresponding ones in the painting is noteworthy.

2632 FLORENCE—UFFIZI. No. 17001, A Monk almost in profile to left, holding a large book to his side.

2633 —— No. 17002, A slender Nude draped as with fluttering gauze, pointing upward with his left hand, and to the right with his right hand.

2634 —— No. 17003, Study for a St. Peter holding up his keys in his right hand. He stands in profile to right, and touches a book with his fingers.

2635 —— No. 17004, A Youngish Man with a book and a lance.

2636 —— No. 17005, Study for a Baptist.

2637 —— No. 17006, Study for a Baptist.

2638 —— No. 17007, Study, from the model, of a Woman kneeling to left, with her left hand to her breast. Quite pleasant.

2639 —— No. 17008, Study for the St. Bernard in the Conception now in the Uffizi.

2640 —— No. 17009, A draped youthful figure turning to left but pointing to right.

2641 —— No. 17010, A kneeling Youngish Woman.

2642 —— No. 17011, The Magdalen kneeling in profile to right.

2643 —— No. 17012, A Man seated in profile to right. Study from the model for a figure in No. 2556.

2644 —— No. 17013, A Man kneeling in profile to left, reading in a book.

2645 —— No. 17014, Study for a Madonna with two youthful Saints. The Child separately. Here Sogliani is nearer Credi.

2646 —— No. 17015, Madonna and Child, study for the large altar-piece with St. Barbara kneeling in the foreground, in the Cathedral of Pisa (photo. Brogi 2812). Hitherto this picture has passed unquestioned as Pierino del Vaga's.

2647 —— No. 17016, A Monk kneeling in profile to right.

2648 —— No. 17017, Study for the third figure on the left in the Conception now in the Uffizi.

2649 —— No. 17018, A youthful draped figure holding a book.

2650 —— No. 17019, A youthful draped figure with a book and a scroll.

2651 —— No. 17020, A Baptist, study perhaps for the large Pisa altar-piece with St. Barbara. Red chalk.

2652 —— No. 17021, Sketch for the Madonna holding the Child on a pedestal, in the Cathedral of Pisa, where it passes unquestioned as Pierino del Vaga's. Red chalk.

2653 —— No. 17022, A draped figure with a book and a scroll.

2654 —— No. 17023, A Nude in profile to right in attitude of attack.

2655 —— No. 17024, Study of a Man with his right hand to his breast, and his left holding a book.

2656 —— No. 17025, Study for the St. Bernard in the Conception now in the Uffizi.

2657 —— No. 17026, Study for a St. Benedict.

2658 —— No. 17027, Study for the Evangelist in the S. Marco fresco of the Crucifixion.

2659 —— No. 17028, The Virgin with the Child in her lap.

2660 —— No. 17028, Draped Young Saint looking to left and pointing to right.

2661 —— No. 17029, A Saint facing to left.

2662 —— No. 17031, Study for a St. John Gualbert.

2663 —— No. 17032, Study for the foremost Nun in the St. Bridget picture, formerly at S. Maria Nuova, and now in the Uffizi. Also rapid sketch after the nude for Bridget herself.

2664 —— No. 17033, Study from the model for a Saint kneeling in the foreground of a picture, looking toward us and pointing toward the Madonna.

2665 —— No. 17034, A Virgin for an Annunciation.

2666 —— No. 17035, A draped male Saint turning to left.

2667 —— No. 17036, Study for the Saint directly under the Virgin in the Conception.

2668 —— No. 17037, A female half draped.

2669 —— No. 17038, Study for the second figure on the left in the Conception.

2670 —— No. 17039, Study from the nude for the St. George in the large altar-piece with St. Barbara, in the Cathedral of Pisa.

2671 —— No. 17040, A youthful Nude striding, with arms held out. On bluish ground.

2672 —— No. 17041, Sketch for a Baptism. Small.

2673 —— No. 17042 } Two very small sketches for a Visitation. See No. 2525.

2674 —— No. 17043 }

2675 FLORENCE—UFFIZI. No. 17044, Study for a Christ kneeling over the basin, for a Washing of Feet. On white paper.

2676 —— No. 17045, Rapid pen-sketch for the same.

2677 —— No. 17046, The Baptist pointing to right.

2678 —— No. 17047, Study for the foremost Monk in the St. Bridget picture, now in the Uffizi.

2679 —— No. 17048, Study for the Madonna in the S. Marco fresco of the Crucifixion. This is drawn over several lines of writing in which occurs the date 1521.

2680 —— No. 17049, The Baptist kneeling in profile to left.

2681 —— No. 17050, The Virgin seated on the ground playing with the Child. Also head of Child in profile to right. Copy of drawing by Leonardo. Pen and wash. H. 10½ cm., w. 11½ cm.

2682 —— No. 17051, The Virgin holding the Child, who turns to the left. Repetition of the Child's torso and legs, and the Virgin's arm. Also copy of a drawing by Leonardo. Pen and wash. H. 10 cm., w. 11½ cm.

2683 —— No. 17052, The Virgin seated on the ground with the Child playing between her knees. Copy of a drawing by Leonardo.* Pen and wash. H. 8 cm., w. 11½ cm.

2684 —— No. 17053, A draped figure looking down.

2685 —— No. 17054, Study for a Madonna with the Child standing by her knees, the infant John, Joseph, and two music-making Angels.

2686 —— No. 17055, Another study for the young Mage standing in profile to left in the Adoration at S. Domenico di Fiesole. See No. 2631.

2687 —— No. 17056, Sketch for a Madonna seated, with the Child caressing the infant John. Red chalk.

2688 —— No. 17057, Various sketches for Children. Red and black chalk.

2689 —— No. 17058, A kneeling figure in profile to right, perhaps a study for the kneeling Youth in the lower left hand corner of the S. Domenico Adoration.

2690 —— No. 17059, God the Father in the midst of Cherubim blessing. Early and nearer to Credi than most of the drawings in this volume. Perhaps a study for the Annunciation of S. Maria Nuova, now in the Uffizi, still ascribed to Albertinelli. Silver-point and white, on greyish ground.

2691 —— No. 17060, An Angel in profile to right, being a study for the St. Dominic fed by Angels in the fresco at S. Marco.

2692 —— No. 17061, Two figures kneeling, studies perhaps for the larger altar-piece at Pisa.

2693 —— No. 17062, Sketch for the Miracle of the Loaves and Fishes. Energetic and pictorial. See No. 2556, which is the more finished design.

2694 —— No. 17063, A Man seated in profile to right, and a Woman in profile to left, with a Child in her arms—studies for the same composition.

2695 —— No. 17064, First sketch for the S. Domenico Adoration, all the figures being nude. Delicate, almost Raphaelesque. Red chalk.

2696 —— No. 17065, A sketch for the seated groups in the Miracle of the Loaves and Fishes. See No. 2556. Red chalk.

2697 —— No. 17066, Free renderings of the Christ, the Evangelist, and the Peter in the Cenacolo di Foligno at Florence.

2698 —— No. 17067, Another figure in the same.

2699 —— No. 17068, Judas in the same.

2700 —— No. 17069, Several rapidly sketched youthful figures in red chalk.

2701 —— No. 17070, Sketch for the Flagellation and Way to Golgotha formerly at S. Maria Nuova, and now in the Uffizi, still catalogued as "School of Albertinelli."

2702 —— No. 17071, A Woman kneeling in profile to left, in attitude of a Veronica for a Carrying of the Cross. Cf. No. 2708.

2703 —— No. 17072, Similar study but more elegant.

2704 —— No. 17073, Sketch for the upper part of the Conception, formerly at S. Maria Nuova, and now in the Uffizi.

2705 —— No. 17074, Study for the figure lying asleep in the foreground of the same picture.

* The originals of these three last sketches may have been connected with the two Madonnas upon which Leonardo was working at Florence in 1508. The types, particularly of No. 2682, resemble such a Madonna of Boltraffio's as the one in the Poldi Museum at Milan.

2706 FLORENCE—UFFIZI. No. 17075, Sketch for an Annunciation.

2707 —— No. 17076, Three figures, two erect and nude, the other draped, kneeling.

2708 —— No. 17077, Two rapidly sketched kneeling figures for the foreground of an altar-piece, perhaps the large one at Pisa. One of them is repeated on a smaller scale in ink. Red chalk.

2709 —— No. 17779 (Cat. II.), An Apostle kneeling to left. Smaller draped figures, and two busts of Youths. Pretty. Red chalk.

2710 —— SANTARELLI COLLECTION. No. 228, Study for a Saint standing to left. Black chalk.

2711 —— No. 238, The Baptist kneeling. Red chalk.

2712 —— No. 239, St. Francis kneeling. Red chalk.

2713 —— No. 243, A Young Man marching with a lance on his shoulder. Black chalk and white.

2714 —— No. 248, Portrait head of a Friar. Black chalk and white.

2715 —— No. 250, An inspired youthful Saint writing. Black chalk and white.

2716 —— No. 251, Holy Family. Black chalk.

2717 —— No. 254, The Madonna between two Saints. Black chalk.

2718 —— No. 254^{ns}, Head of inspired-looking Boy, perhaps for a youthful Christ. Black chalk and white.

2719 —— No. 255, Life-size head of Man looking up. Close to Granacci. Black chalk. Photo. Philpot 3078.

2720 —— No. 260, Draped male figure. Black chalk.

2721 —— No. 262, An Old Man walking along with a basket in his hand. Black chalk and white.

2722 —— No. 264, Life-size portrait profile to left of a Woman. Black chalk.

2723 —— No. 447, The Sacrifice of Noah. Black chalk and white.

2724 LILLE—MUSÉE WICAR. No. 38, St. Antonino blessing. Ascribed to Bartolommeo, by whose St. Vincent at the Florence Academy this was inspired. Red chalk. H. 19½ cm., w. 15½ cm. Photo. Braun, Lille 30.

2725 —— No. 44, Head of a Monk in profile to right. Ascribed to Bartolommeo. Black chalk. H. 21½ cm., w. 17½ cm. Photo. Braun, Lille 27.

2726 —— No. 604, The Madonna enthroned. A rather charming design by some follower of Fra Bartolommeo, who also must have studied Granacci. The author may thus be Sogliani. Red chalk H. 39 cm., w. 28 cm.

2727 LONDON—BRITISH MUSEUM. The Nativity, with Angels, Francis and Joseph, in a frame with medallions representing the Annunciation, and below, a dead Christ. Ascribed to Credi as is the Nativity in the Olivella at Palermo so close to this, but certainly by Sogliani, and, like that, among his pleasantest achievements. Here he is already under the influence of Fra Bartolommeo. The Virgin's eyes are characteristic. Black chalk. H. 35 cm., w. 24 cm.

2728 —— Portrait head of a youngish bearded Man. Verso: A tall Youth, standing in a statuesque pose, nude, but for a mantle that falls over his shoulders. Plate xvii. Black chalk. H. 31½ cm., w. 19 cm.

2729 —— Portrait head of a Nun, turned slightly to left. Ascribed to Domenico Ghirlandajo, but clearly of inferior quality and later date. The handling suggests the school of Fra Bartolommeo, and the loose touch is Sogliani's. Black chalk. H. 36 cm., w. 25 cm.

2730 —— Copy after the little Girl warming herself at the fire, in Andrea's fresco at the Annunziata, representing the Birth of the Virgin. Ascribed to Andrea, but the handling and touch are Sogliani's. Black chalk. H. 18 cm., w. 12½ cm.

2731 —— The Saviour crowning His Mother. Black chalk, squared for enlarging. H. 26 cm., w. 32 cm.

2732 —— MALCOLM COLLECTION. No. 50, Study of two draped kneeling figures, probably for a St. Jerome and a Virgin. Ascribed to Leonardo for no other reason, apparently, than that the technique is one usually identified with Leonardo's. The heads suffice to prove that this sheet is Sogliani's. A companion sheet is in the Uffizi, also ascribed to Leonardo (No. 2519). Chiaroscuro in distemper, on fine lawn. H. 32 cm., w. 27 cm.

2733 —— No. 95, St. George in armour. Catalogued as a sketch by Fra Bartolommeo for a corresponding figure in the Pitti Madonna and Saints. But, in so far as the present condition of the sketch permits of an opinion, it seems a copy after that figure by Sogliani. The hands and the draperies are his. Black and white chalk, on brown paper. H. 35 cm., w. 16 cm.

2734 LONDON—BRITISH MUSEUM. No. 104, Sketch for female Donor, kneeling in profile to right. Black chalk. H. 28½ cm., w. 18½ cm.

2735 —— No. 180, Draped male Figure, standing in profile to left. Black chalk. H. 38 cm., w. 23 cm.

2736 —— MR. HERBERT F. COOK. Head in profile to right, for an Angel. Black chalk and white. H. 20 cm., w. 16 cm.

2737 —— MR. A. E. GATHORNE-HARDY. Full-length Madonna standing, holding the Child. The type and the draperies still recall Credi, but the pen-stroke is in the manner of Fra Bartolommeo. Pen and ink.

2738 —— MR. J. P. HESELTINE. Madonna. Charming early work, done under the inspiration of Leonardo, but Sogliani betrays himself in the quality and the stroke. Silver-point and white, on red paper. H. 14 cm., w. 9 cm.

2739 —— MR. LUDWIG MOND. Portrait of a sentimental Youth resting his head on his hand. Black chalk.

2740 MILAN—SIGNOR GUSTAVO FRIZZONI. Head of a Young Woman in profile to right. Ascribed to Bartolommeo, but type as well as execution point to Sogliani. Black chalk. H. 24½ cm., w. 18½ cm. Plate v. in "Quaranta Disegni della Raccolta Morelli."

2741 MUNICH—PRINT ROOM. No. 2157, Head of bearded Monk, full face. Ascribed to Bartolommeo. Black chalk and white. H. 39 cm., w. 27 cm.

2742 OXFORD—CHRIST CHURCH LIBRARY. In turn-stand. The Baptist and St. Dominic. Ascribed to Andrea del Sarto. Red chalk. H. 23 cm., w. 16 cm.

2743 —— No. 225, Study for one of the Saints, turned to right while holding a book, for the Conception of S. M. Nuova, now in the Uffizi. Black chalk. H. 29 cm., w. 12½ cm.

2744 PARIS—LOUVRE. No. 5, A Person kneeling, and a Child. Ascribed to Albertinelli. Colours on oiled paper. H. 27 cm., w. 22 cm.

2745 —— No. 1627, Head of a Monk turned slightly to left. Black chalk and white. H. 20½ cm., w. 15 cm.

2746 —— No. 1966, Head of a Child, turned a little to left. Ascribed to Bartolommeo, and by Morelli to Credi, which is an amusing decomposition of Sogliani into his chiefest elements. Very close to this is the head of the child holding the balls in the St. Nicholas at S. Niccolò al Ceppo in Florence (p. 145). Black chalk heightened with white. H. 21 cm., w. 20 cm. Photo. Braun, Louvre 184.

2747 —— No. d'Ordre 5, God the Father, and a Woman seated. Verso: A Young Woman in profile seated, SS. Jerome and George, and the Dragon (p. 146). Ascribed to Albertinelli. With the young woman *cf.* the Virgin in Sogliani's Holy Family at Stuttgart (No. 250) (p. 146). Pen and bistre. H. 26 cm., w. 21 cm. Photo Braun.

2748 —— No. d'Ordre 231, Madonna enthroned with Jerome, Bartholomew, and two other Saints. Elaborate study for an altar-piece. Late, in Andrea's manner. Black chalk, heightened with white and washed with bistre. H. 25½ cm., w. 22 cm. Photo. Braun.

2749 —— No. d'Ordre 680, Judith with the head of Holofernes, study perhaps for the picture mentioned by Vasari as having been sent to Hungary. In no other work does Sogliani appear more eclectic. His spirit and his stroke are here, but the action is almost copied from the Uffizi drawing of a Lucretia by Granacci, ascribed to Botticelli (p. 146). Bistre and a little white, on pinkish ground. H. 27 cm., w. 19 cm. Photo. Braun.

2750 —— No. d'Ordre 1018, Sketch for a Massacre of the Innocents. Black chalk heightened with white.

2751 —— No. d'Ordre 2741, Head of Child, turned a little to left. Close to Bartolommeo. Black chalk. H. 22 cm., w. 18 cm.

2752 —— No. d'Ordre 9878, Curly headed profile to left. Black chalk and white. H. 25 cm., w. 20 cm.

2753 —— No. d'Ordre 9893, Angel in profile to left. Black chalk. H. 20 cm., w. 18 cm.

2754 —— HIS DE LA SALLE COLLECTION. No. 42, Madonna almost identical in every respect with the one belonging to Mr. J. P. Heseltine. Ascribed to Credi. Silver-point and white, on red paper. H. 15 cm., w. 9 cm.

2754^A STOCKHOLM—NATIONAL MUSEUM. Madonna and two Angels adoring the Holy Child. Also smaller sketch for the Madonna. Reproduced to face p. 30 of Dr. Sirén's "Dessins et Tableaux dans les Collections de Suède." Verso: A Nude after the antique holding a cornucopia, a kneeling Angel, three small profiles, and face of a bearded Man. Pen and bistre. H. 20½ cm., w. 23 cm. Ascribed to Credi, whose influence the recto clearly betrays. I should have been at a loss to know to which

precisely of Credi's followers to attribute this sheet, if the face of the bearded man on the verso did not obviously recall Sogliani.

2754^a STOCKHOLM—NATIONAL MUSEUM. Three Soldiers conversing, while another addresses them from a platform. Also two nudes. Verso: Copies after Perugino of a Virgin for an Annunciation, and of a female Saint. Pen and bistre. H. 19 cm., w. 23 cm. Ascribed to Filippino, but unmistakably by the hand which did the next.

2754^c — Study for a Flagellation, and on much larger scale than the seven figures for that subject, a youthful Michelangelesque nude. Pen and bistre. H. 21 cm., w. 25 cm. Ascribed like the last to Filippino, but the types and the handling are Sogliani's. (For my acquaintance with the three last sheets, I am indebted to Dr. Osvald Sirén.)

2755 VIENNA—ALBERTINA. No. d'Inventaire 2620, Study for the Visitation at S. Niccolò al Ceppo. A more advanced study than No. 2525, which is but a copy after Albertinelli. The sketch before us is of better quality, more obviously Sogliani's (*cf.* No. 2533), and in the style of Fra Bartolommeo. Hence its attribution to the latter. Black chalk, on brownish paper. H. 31 cm., w. 24 cm. Plate 481 of Albertina Publication.

2756 WINDSOR—ROYAL LIBRARY. Head of ecstatic Youth turned slightly to left (p. 145). Ascribed to Ghirlandajo, but an early Sogliani close to Credi. Silver-point heightened with white, on prepared pink paper. H. 16 cm., w. 12 cm. Photo. Braun, Windsor 253.

“TOMMASO” (pp. 48, 49)

2757 BERLIN—HERR VON BECKERATH. Study for a young St. Luke (p. 49). Umber and white, on brownish prepared linen. H. 26 $\frac{1}{2}$ cm., w. 17 $\frac{1}{2}$ cm.

2758 FLORENCE—UFFIZI. No. 422 (cornice 94), Study for a Madonna. Ascribed to Leonardo (p. 49). Umber and white on greyish prepared linen. H. 42 cm., w. 25 $\frac{1}{2}$ cm.

2759 — No. 431 (cornice 93), Head almost in profile to right of Woman bending down. Ascribed to Leonardo (p. 49). Umber and white on greyish prepared paper. Photo. Brogi 1873. Verso: Profile head of Man. Does not seem by same hand.

2760 — No. 432 (cornice 93), Study for a Child throwing up his arms. Ascribed to Leonardo (p. 49). Photo. Brogi 1874. Verso: Study for a Madonna and Putti (p. 49). Photo. Brogi 1875. Umber and white, on greyish prepared linen. H. 22 $\frac{1}{2}$ cm., w. 15 cm.

2761 — No. 1202 (cornice 85), Two studies of a Child's arm, and drapery for the leg of a nude figure about to kneel down. The rectangular or flowing folds and the general quality persuade me that these sketches are not Credi's, as attributed, but Tommaso's.* Silver-point, on greyish tinted paper. H. 20 cm., w. 26 cm. Photo. Brogi 1892.

2762 — No. 190 (Cat. II.), Bit of drapery. Ascribed to Credi, but more probably “Tommaso's.” Bistre and white. H. 8 cm., w. 10 cm.

2763 LILLE—MUSÉE WICAR. No. 193, Study of drapery for kneeling figure. Silver-point and white, on bluish ground. H. 29 cm., w. 10 $\frac{1}{2}$ cm.

2764 LONDON—SIR CHARLES ROBINSON (FORMERLY). Head and draperies of a Madonna for a Nativity. She kneels in front of a rock in a landscape. Ascribed to Raphael, but its affinities with Credi are obvious, and the more intimate characteristics are Tommaso's. Bistre wash and white. H. 20 cm., w. 14 $\frac{1}{2}$ cm.

2765 VENICE—ACADEMY. A Youth kneeling to right, with a long robe dragging behind him. Catalogued as “Ignoto secolo xiv.” Bistre and white, on pink ground. H. 20 cm., w. 24 cm.

* Uffizi 1201, also ascribed to Credi, is a contemporary copy of part of this drawing. Photo. Brogi 1897.

PAOLO UCCELLO (pp. 14-16)

2766 FLORENCE—UFFIZI. No. 28 (cornice 12). Life-size profile to left of a smooth-faced Man of about fifty, wearing the turban-like head-dress of the second quarter of the fifteenth century (p. 15). Sepia wash, on white paper. Background coloured dark brown. H. 29 cm., w. 20 cm. Plate xii.

2767 —— No. 31 (cornice 13). Sketch for the equestrian statue of Sir John Hawkwood, in the Cathedral of Florence (p. 14). Greenish wash, and touches of white on purplish background. Squared for enlarging. Condition bad; in part gone over. H. 45 cm., w. 32 cm.

2768 —— No. 1758^a (cornice 509). Perspective study of a basin on a pedestal, almost bafflingly complex and geometrical, yet done with an artist's touch. This must be a fair example of the kind of work that absorbed Uccello's best energies. In the small hours of the night, when his wife would ask him to go to bed, he would ejaculate for an answer: "Oh, what a glorious thing is perspective!" Pen and ink. H. 29 cm., w. 24½ cm.

2769 —— No. 14502 (cornice 15). An armed Knight on horseback, charging at full speed (pp. 14, 15). Black chalk with touches of white on turquoise-prepared paper. Squared for enlarging. H. 30 cm., w. 33 cm. Plate xi.

2770 —— No. 1756^a (Cat. II.). A study in perspective. Pen and ink. H. 9 cm., w. 24 cm.

2771 —— No. 1757^a (Cat. II.). A study in perspective. Pen and ink. H. 10 cm., w. 27 cm. The last two are of the kind and quality of No. 2768.

SCHOOL OF UCCELLO

2772 BERLIN—HERR VON BECKERATH. A kneeling Shepherd, a Woman seated, and another kneeling. See next. Pen, bistre and white, on greyish-green paper. H. 19½ cm., w. 31 cm.

2773 FLORENCE—UFFIZI. No. 29 (cornice 14). Two studies of a Young Woman seated on the ground. Verso: An erect male figure. Bistre and white, on greyish-green paper. H. 25½ cm., w. 14 cm. This, the last sheet at Berlin, and Nos. 2774, 2776, 2777, 2778, are identical in technique, quality and kind. I have not the courage to ascribe them, as they have been traditionally ascribed, to Uccello himself. But thanks to Mr. Horne, I have of late persuaded myself that the frescoes in the Chiostro Verde at S. Maria Novella representing the Creation of the Animals and of Man, and the Temptation, are early works of Uccello. Between these frescoes and the drawings we are now considering there is no impassable gulf. Yet to my eye the drawings seem too inferior to even these relatively crude early frescoes to permit my believing that they were done by the same hand. For the present, and until we know more of Uccello's beginnings, it is safer to regard them as copies, made by a pupil after early sketches by Uccello.

2774 —— No. 30 (cornice 14). One male Nude and three Females draped, all seated in various attitudes. The nude may have been done from the model. Photo. Philpot 544. Verso: Four draped female figures, seated in various attitudes. See No. 2773. Photo. Philpot 546. Pen, bistre, and white, on greyish-green paper. H. 26 cm., w. 23½ cm.

2775 —— No. 65 (cornice 14). Poor old copy, after a portrait profile, of a Man by Uccello. Pen and bistre, on white paper, but background washed. H. 25 cm., w. 18½ cm.

2776 —— No. 1107 (cornice 15). Two Nudes, one standing, and the other seated. See No. 2773. Bistre and white, on greenish-grey paper. H. 22 cm., w. 26 cm.

2777 —— No. 1108 (cornice 14). One Nude seated, and another carrying a third on his back. Verso: A Woman kneeling and another reclining. See No. 2773. Bistre and white, on greenish-grey paper. H. 17 cm., w. 13½ cm.

2778 —— No. 1109 (cornice 15). Three male figures, one kneeling and the others reclining. Verso: A male figure erect. See No. 2773. Pen, bistre, and white, on greyish-green paper. H. 22 cm., w. 22 cm.

2779 —— No. 1112 (cornice 14). A Nude Shepherd reclining with two dogs by his side, and a Man running

away. Old copy after Uccello. Pen, bistre, and white, on pink washed paper. H. 17½ cm. w. 23½ cm.

2779^a STOCKHOLM—NATIONAL MUSEUM. Three young men, each a separate leaflet of about 28 cm. by 14 cm. One is reproduced to face p. 22 of Dr. Sirén's "Dessins et tableaux dans les Collections de Suède." Brush, bistre, and white, on greyish-green paper.

2779^b — Two figures. Brush, bistre, and white, on greyish-green ground. H. 22 cm., w. 21 cm.

2780 VIENNA—ALBERTINA. S. R. 53. Somewhat later copy after a lost original design by Uccello for the profile of a youth (p. 16 note). Pen and bistre wash. H. 23½ cm., w. 18 cm. Albertina Publication, Plate 588.

ANDREA DEL VERROCCHIO (pp. 32-35)

2781 FLORENCE—UFFIZI. No. 130 (cornice 47), Head of an Angel (p. 34). Black chalk, gone over later with ink. Pricked. H. 21 cm., w. 18 cm. Plate xxiv.

2782 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 338, Head of a Woman with her hair elaborately dressed (p. 34). Black chalk and bistre, heightened with white, on pale brown paper. H. 32½ cm., w. 27 cm. Plate xxv.

2783 PARIS—LOUVRE. (Generally exposed on a turn-stand in Room X of drawings.) A sheet with drawings on both sides of Putti in various attitudes (p. 33). Pen and bistre, on white paper. H. 14½ cm., w. 20 cm. Plate xxiii.

SCHOOL OF VERROCCHIO (pp. 36-40)

2784 BERLIN—HERR VON BECKERATH. Head of Angel looking up to right. Verso: Upper part of face of Angel (pp. 36, 37). Black chalk, rubbed, and slight touches of white, on white paper. Pricked for transfer. H. 18½ cm., w. 16 cm.

2785 FLORENCE—UFFIZI. No. 124 (cornice 47), Head of a Putto. In upper right-hand corner, profile to right of an Old Man, not necessarily by the same hand; indeed, it is rather Ghirlandajesque. Ascribed to Verrocchio (p. 39). Photo. Brogi 1713. Verso: A half-nude Female with a cornucopia, riding on a marine deity. Not necessarily by same hand as recto. Pen, silver-point, and white, on buff prepared paper. H. 17½ cm., w. 13½ cm.

2786 — No. 125 (cornice 47), A Woman's head and two heads of Children. Ascribed to Verrocchio (p. 39). Pen and ink. H. 26 cm., w. 20 cm. Photo. Brogi 1709. Verso: Sketches by Pier Francesco Fiorentino, *q.v.* under No. 1868.

2787 — No. 131 (cornice 47). Various Nudes and Putti. Ascribed to Verrocchio. Photo. Brogi 1708. Verso: Reclining female Nude, male Nude seen from the back, and an eagle (p. 39). Photo. Philpot 620. Pen and slight touches of white. H. 18 cm., w. 28 cm.

2788 — No. 212 (cornice 48), Venus reclining and Cupid. Ascribed to Verrocchio (p. 40). Pen and silver-point. H. 15 cm., w. 26½ cm. Torn off diagonally to the right. Photo. Brogi 1615.

2789 — No. 217 (cornice 48), Studies for a Madonna and Putti. Ascribed to Verrocchio (p. 39). Pen and bistre, but putto in lower left-hand corner in black chalk, on paper slightly pinkish. H. 17 cm., w. 15½ cm. Photo. Brogi 1711.

2790 — No. 420 (cornice 96), Study for drapery of lower part of Angel, kneeling in profile to right. Ascribed to Leonardo (p. 39). Umber heightened with white, on greyish tinted linen. H. 16½ cm., w. 17 cm. Photo. Brogi 1877.

2791 — No. 428 (cornice 96), Head of a Woman in profile to left. Ascribed to Leonardo, but copy after Verrocchio. Morelli insisted that the copy was Flemish (p. 36). Pen and bistre, heightened with white. H. 28 cm., w. 20 cm. Photo. Braun, Florence 429.

2792 — No. 433 (cornice 93), Study of drapery for lower part of erect female figure. Ascribed to Leonardo (pp. 36, 38). Umber wash heightened with white, on greyish tinted linen. H. 28 cm., w. 16 cm. Photo. Brogi 1870.

SCHOOL OF VERROCCHIO

2793 FLORENCE—UFFIZI. No. 437 (cornice 93), Study of drapery for seated figure. Ascribed to Leonardo (pp. 36, 38). Umber wash and white, on greyish tinted linen. H. 29 cm., w. 20 cm. Photo. Brogi 1618.

2794 —— No. 443 (cornice 48), Madonna seated with the Child on her lap. Ascribed to Verrocchio (p. 38). Black chalk. H. 22½ cm., w. 15½ cm. Photo. Brogi 1715.

2795 —— No. 444 (cornice 48), Madonna seated with the Child on her right knee. Ascribed to Verrocchio (p. 38). Black chalk. H. 28 cm., w. 19 cm. Photo. Brogi 1710.

2796 —— No. 445 (cornice 48), Madonna with the infant Baptist and an Angel. Ascribed to Verrocchio (p. 38). Silver-point, on pinkish prepared paper. H. 19 cm., w. 19 cm. Photo. Brogi 1714.

2797 —— No. 1254 (cornice 47), A female head almost in profile, study for a Madonna belonging to Lady Henry Somerset, at The Priory, Reigate. Ascribed to Verrocchio (p. 39). Pen and bistre heightened, by later hand, with white. H. 23 cm., w. 24 cm. Photo. Brogi 1476.

2798 —— No. 212 (Cat. II.), Face of a curly-headed Girl looking down to left, study for an Angel. Ascribed to Verrocchio (pp. 38, 39). Silver-point, on pale buff prepared paper. Verso: Head and bust of Child Concentrated and bold. Black chalk. H. 28 cm., w. 20 cm.

2799 LONDON—BRITISH MUSEUM—MALCOLM COLLECTION. No. 51, Study of drapery for a kneeling figure. (pp. 36, 37). Umber wash heightened with white, on greyish tinted linen. H. 28 cm., w. 19 cm. Plate xxvi.

2800 OXFORD—CHRIST CHURCH LIBRARY. Life-size head of a Woman with elaborate coiffure, looking down to left, almost in profile. Perhaps for a Madonna in a Nativity. This sketch, recently discovered by Mr. Sidney Colvin, recalls Verrocchio's head of a Woman in the Malcolm Collection; but even allowing for its unfortunate restorations, it could never have been by that master. It is in fact by the same hand that drew the Angels' heads on the sheet belonging to Herr von Beckerath. Black chalk and white, pricked for transfer. H. 41 cm., w. 33 cm.

2801 PARIS—THE LOUVRE. No. 1641, Study for the drapery of figure kneeling in profile to right, presumably an Angel. Ascribed to Leonardo, but more likely by some unknown fellow pupil of his under Verrocchio. Cf. 2792. Umber wash heightened with white, on greyish tinted linen. Photo. Braun, Louvre 182.

VINCI (See LEONARDO)

ADDITIONS AND CORRECTIONS

ADDITIONS

To p. 23, top. How much connoisseurship alone can accomplish is illustrated by the fact that the date assigned to the "Forteza," when this passage was written seven years ago, is now proved by documents to be exact. See Jacques Mesnil, "Les Figures de Vertus de la Mercanzia," in "Miscellanea d'Arte," for March 1903.

To p. 107, end of Section vi. The actual name of this artist was discovered recently, but too late to be inserted in the text. He was called Bartolommeo di Giovanni. See the postscript to the reprint of this section on Alunno di Domenico, in the first number of the *Burlington Magazine*. By the way, the Crucifixion mentioned in the note to p. 104, as reproduced in the Artaud de Montor Catalogue, now forms part of the collection of M. Chalandon of Paris.

No. 54. Negative of Messrs. Braun, Clément & Cie.

No. 890^a STOCKHOLM—NATIONAL MUSEUM. Bust of an elderly, smooth-faced Man, sunk in sleep or death. Dr. Sirén, to whom I am indebted for my acquaintance with this drawing, has already recognised it as Ghirlandajo's, and as connected with the Louvre portrait of a man with a burgeoning nose looking fondly at his grandchild (No. 1322). Our study would seem to have been done just after the old man had died and was still lying in his bed-clothes. It then served in place of the sitter for the Louvre painting just mentioned. As draughtsmanship, this sketch ranks high among Domenico's achievements. It was mounted and elegantly framed by Vasari. Silver-point and white, on red ground. H. 28½ cm., w. 22 cm.

No. 1061. Negative of Messrs. Braun, Clément & Cie.

No. 1280. To clinch my argument that this Youth, seen from the back, is Filippino's, I should add, what hitherto has escaped my notice, that it is but a repetition of the figure on the extreme right in No. 1286, like which it may have served for the litter-bearer in the Raising of Drusiana.

No. 1286. The figures on the verso may have been drawn in connection with the Strozzi frescoes, the youth with the stool for the litter-bearer in the Raising of Drusiana, and the draped figure looking down with pity for the priest either in that composition or in the Fainting of the King's Son.

No. 1366^a STOCKHOLM—NATIONAL MUSEUM. A Nude looking down in profile to right with his hands and entire action expressive of pity and surprise. Verso: A bare-legged Youth bending a pole. Silver-point and white, on greyish-blue ground. Dr. Sirén, to whom I am indebted for my acquaintance with this and the following sheet, published them both in his "Dessins et Tableaux italiens en Suède" as Garbo's. They are, however, beyond question drawings by Filippino. The figures now before us would seem to have been done in connection with the Strozzi frescoes, although their exact silhouettes are not to be found there. The nude may have been intended for a spectator at the Fainting of the King's Son, and the youth with the pole for one of the attendants in the Martyrdom of the Evangelist. H. 27 cm., w. 15 cm.

No. 1366^b — The Youthful Baptist, a delicately sentimental stripling, sits under a tree with his head in his hand, lost in reverie. This is one of Filippino's most romantic creations, and as draughtsmanship characteristic in every touch. Verso: Two powerful Nudes, one of whom holds an ass by the tail. Silver-point and white, on greyish-blue ground. H. 26 cm., w. 18 cm.

No. 1399^a FLORENCE*—UFFIZI. No. 14412 (Cat. II.), Head in red chalk of Man looking somewhat pensively down to right, resting on shoulders rapidly sketched in black chalk. The remainder of the page is taken up with the plan of a fortification, and two sketches of heads of halberds, all in ink. Various words and phrases. Verso: Horseman seen from back dashing away. Red chalk. The date of this sheet is perhaps about 1530. H. 28 cm., w. 27½ cm.

No. 1399^b — No. 18718 (Cat. II.), In black chalk, Profile to right of marked and vigorous head of Old Man. The features certainly recall Pope Julius, and this sketch may be a memory-portrait, but with much of the qualities of the great grotesque, such as we find in the Lisle sheet. In silver-point, three legs, perhaps for the decorative nudes on the Sixtine Ceiling. H. 43½ cm., w. 28 cm.

No. 1399^c — No. 18719 (Cat. II.), Study for the Night (New Sacristy of S. Lorenzo), the hip and shoulders fairly finished, the rest in mere outline. Two sketches of the hip and torso of the same figure, but in slightly different position. Verso: Two sketches for the leg of the same figure. Black chalk. H. 34½ cm., w. 28 cm.

No. 1399^d — No. 18720 (Cat. II.), Splendid study of Torso and Legs, with the heads and arms slightly indicated. The figure seems seated, looking to left, but pointing to right. Verso: Three legs. Exact object unknown, but drawn perhaps in connection with the Ceiling, and certainly of that date. Silver-point. H. 42 cm., w. 28 cm.

No. 1399^e — No. 18722 (Cat. II.), In red chalk, torso and legs of reclining Nude, probably for Almighty in Creation of Adam (Sixtine Ceiling). In silver-point, crossed legs, apparently for a decorative nude. In pen, rapid sketch of a lunette, the lower arch of which supports a staircase, upon which stands a nude pointing to the right. Verso: In silver-point, study for the decorative Nude (on Ceiling), who holds his arm bent over his head. The vicinity of these several sketches on the same sheet is a matter of much importance, and I regret my inability to discuss it here and now. H. 35 cm., w. 25½ cm.

No. 1399^f — No. 18723 (Cat. II.), Over statuesque draped Female, seated in profile to left, with two heads sketched in, the more accented one looking up. The spirit of this is not persuasively Michelangelo's, but if his nevertheless, it may have served for one of the Ancestors of Christ in the lunettes of the Ceiling. Rapid small sketch of nude running with lifted arm. Black chalk. H. 25 cm., w. 27½ cm.

No. 1399^g — No. 18729 (Cat. II.), Rapid jotting of rather shapeless Male Nude, seated uneasily on a block with his left hand on a book in his lap, at which he looks vehemently, while his right hand is lifted as if to strike. The action suggests the Moses of S. Pietro in Vincoli, and the Ezekiel on the Ceiling, but sketched perhaps for one of the Ancestors of Christ. Black chalk. H. 22½ cm., w. 9 cm.

No. 1399^h — No. 18735 (Cat. II.), Hasty sketch of Torso turning to right, quite probably for the Virgin in the Last Judgment. Black chalk. H. 33 cm., w. 20 cm.

No. 1399ⁱ — No. 18736 (Cat. II.), Slight jotting for the Titus (Windsor). Black chalk. H. 19 cm., w. 11 cm.

No. 1649. The page reference should be 198. In the first number of still *another* Italian art review, the "Miscellanea d'Arte" (Jan. 1903), Signor Nerino Ferri, to whom I had the pleasure of pointing out the connection of this drawing with No. 1632 on the one hand, and on the other hand with the lost drawing mentioned in the note to p. 198—Signor Ferri, supported by the authority of Baron Henri de Geymüller, ascribes them all to Aristotile da S. Gallo. Now the affinity of these sketches to Aristotile did not escape my attention when I wrote three years ago the first paragraph of p. 198; but I confess that I am even now startled to find them ascribed to him in person. So far as I know him he is a more dainty, more precise draughtsman; but my acquaintance with Aristotile is slight, while Baron de Geymüller has re-discovered him, and naturally can judge better than I what may be properly ascribed to him. If Baron de Geymüller is right, my few pages on these sketches would need slight revision, and the sketches would become a trifle more interesting. But although Aristotile certainly could have known more about the Tomb than a later person, yet he clearly was fond of playing fanciful and even fantastic variations upon the great master's themes, so that even if we granted that these designs were Aristotile's, they would gain but little value as documents. Nevertheless these Florence studies and

* I was revising this sheet for the press when Signor Ferri drew my attention to this and the eight following leaflets. It is three years since I minutely studied Michelangelo, and my eye is probably out of practice, so that what I note here are merely my impressions, necessarily hurried. Leisure failed me equally for determining the precise purpose of these sketches.

sketches must be somewhat nearer, and the Berlin ones much nearer still, to Aristotile than I used to think. I hope to return to this small point on another occasion. See also among these Additions under Nos. 1735 and 1747.

No. 1735. Thanks to the great kindness of Baron de Geymüller, I am able to add that this design as well as its replica, No. 1747^a, are copies of a drawing at Munich to be reproduced as Fig. 20 in that gentleman's forthcoming work on Michelangelo as architect in Bruckmann's "Renaissance Architektur in Toscana." Baron de Geymüller is right in placing the Munich design very close to Aristotile da S. Gallo. Its affinity with, if not derivation from, Louvre, No. 111 verso (see p. 198 note), is clearer even than in the copies. At the same time it helps to assimilate Herr von Beckerath's design for the Tomb of Julius (No. 1623) to Aristotile.

No. 1736. This design is an elaborated and over-loaded copy of a sketch probably by Aristotile da S. Gallo at Vienna (No. 1747, *q.v.* among these Additions).

No. 1747. VIENNA—ALBERTINA S. R. 145. Design for the Tomb of Duke Lorenzo. Inscribed apparently by the same hand, *Sepoltura del Duca Lorenzo di mano di Michelangiolo*. This is very close to, if not actually by, Aristotile da S. Gallo, and I regret not having been acquainted with it earlier. The affinity between it and Herr von Beckerath's design for the Tomb of Julius is striking, although the latter still seems to be by another if very kindred hand. I do not hesitate to say that, as a record of any design by Michelangelo, it should not be taken too seriously. The great artist would scarcely have condescended to crown a structure with hermæ shouldering shells and swinging garlands. It is, in fact, as much of a variant upon Michelangelo as Aristotile's other design in the Uffizi for one of these tombs (No. 1631, with which this should be compared), and was suggested apparently by some such passing thought of the master's as is represented by No. 1497, *q.v.* (see also No. 1736). Plate 873 of Albertina Publication. Verso: Sketches and phrases with which we are not concerned. Pen and bistre. H. 27 cm., w. 21 cm. *

CORRECTIONS*

VOL. I.

Page 28, Note 3, *for* del Arca *read* dell' Arca.
 Page 47, line 18, *for* dell' Opera *read* dell' Opere.
 Page 48, line 4, *for* No. 555 *read* No. 1772.
 Page 66, line 20, *for* Filipino *read* Filippino.
 Page 93, lines 28 and 29, *for* Mr. Earle Drax, Ashford, *read* Mr. Erle Drax, Wye.
 Page 102, line 10, *for* [Nos. 66, 67] *read* [No. 67].
 Page 107, line 24, *for* No. 329 *read* 320.
 Page 121, line 9, *for* [No. 231] *read* [No. 23].
 Page 128, line 21, *for* [Nos. 168, 169 and 170] *read* [Nos. 168 and 169].
 Page 140, line 18, *for* 1292 *read* 1962.
 Page 146, line 24, *add* Plate xvii.
 Page 164, line 19, *for* Angel *read* eagle.
 Page 186, line 20, *for* Libica *read* Lybica.
 Pages 195 note, and 197, *for* Aristotile di S. Gallo *read* da S. Gallo.
 Page 212, line 13, *for* S. R. 34 *read* S. R. 152.
 Page 214, line 13, *for* 21^a *read* 21^b.
 Pages 214, 215, *for* Delila *read* Delilah.
 Page 233, line 8, *for* Bank's *read* Bankes'.
 Page 234 note 2, *for* Mr. Earle Drax, *read* Mr. Erle Drax, Olantigh, Wye.

* Page references are to text (Vol. I.); number references to Catalogue (Vol. II.).

Page 294, line 17, *for* her Madonna *read* the Madonna.

Page 295, line 32, *for* 6432 *read* 6433.

Page 314 note, *for* S. Michelino *read* S. Michele Visdomini; and *for* No. 6554 *read* 6545.

VOL. II.

No. 217, *for* Last Judgment at *read* Last Judgment formerly at.

No. 275, *for* No. 423 *read* No. 523.

No. 741, *for* Sasto *read* Sesto.

No. 1072, *for* Leon *read* Léon.

No. 1457, *for* triumphant *read* triumphal.

No. 1649, *for* p. 267 *read* p. 268.

GENERAL INDEX

CONSIDERING the Table of Contents, the Page Headings, and the fact that the Catalogue Raisonné is itself an elaborate Index, it has not been thought necessary to index over again those sections of the text where a given artist is discussed. On the other hand, the attempt has been made to index every item concerning an artist which occurs in sections where information regarding him might not be looked for. Page numbers refer to the Text (Vol. I.), the other numbers to the Catalogue Raisonné (Vol. II.). The numbers in brackets are of drawings by some other painter than the author of the work of art to which they are related. Where the name of the artist follows directly upon that of the town, the Public Gallery is to be understood.

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